

ALL THE SONGS FROM THE ALBUM

# IRON MAIDEN

GUITAR

T  
A  
B

EDITION

ARRANGED FOR GUITAR TABLATURE  
AND STANDARD NOTATION,  
COMPLETE LYRICS AND CHORD SYMBOLS

## *Dance of Death*





# IRON MAIDEN

GUITAR  
T  
A  
B  
EDITION

## *Dance of Death*



Your Guarantee of Quality:

As publishers, we strive to produce every book to the highest commercial standards.

The book has been carefully designed to minimise awkward page turns and to make playing from it a real pleasure.

Particular care has been given to specifying acid-free, neutral-sized paper made from pulps which have not been elemental chlorine bleached.

This pulp is from farmed sustainable forests and was produced with special regard for the environment.

Throughout, the printing and binding have been planned to ensure a sturdy, attractive publication which should give years of enjoyment.

If your copy fails to meet our high standards, please inform us and we will gladly replace it.



# IRON MAIDEN

GUITAR  
T  
A  
B  
EDITION

## *Dance of Death*

WILDEST DREAMS  
RAINMAKER  
NO MORE U.S.A.  
MODELS  
DANCE OF DEATH  
GATES OF JERONOME  
NEVER SAY DIE  
PASTORAL  
FACE IN THE SAND  
PAGE OF INNOCENCE  
JOURNEYMAN  
Guitar Tablature Explained

This publication is not authorised for sale  
in the United States of America and/or Canada

WISE PUBLICATIONS

London / New York / Paris / Sydney / Copenhagen / Berlin / Madrid / Tokyo



Exclusive distributors:  
Music Sales Limited  
8/9 Frith Street, London W1D 3JB, England.  
Music Sales Pty Limited  
120 Rothschild Avenue, Rosebery, NSW 2018, Australia.

Order No. AM979066  
ISBN 1-84449-329-6  
This book © Copyright 2003 by Wise Publications.

Unauthorised reproduction of any part of this  
publication by any means including photocopying  
is an infringement of copyright.

Music arranged by Martin Shellard.  
Music Engraved by Paul Ewers Music Design.

Printed in Malta by Interprint Limited.

[www.musicsales.com](http://www.musicsales.com)



WILDEST DREAMS	8
RAINMAKER	17
NO MORE LIES	26
MONTSÉGUR	44
DANCE OF DEATH	57
GATES OF TOMORROW	81
NEW FRONTIER	94
PASCHENDALE	106
FACE IN THE SAND	122
AGE OF INNOCENCE	136
JOURNEYMAN	149
Guitar Tablature Explained	6



**Notes:**

**Strings:**

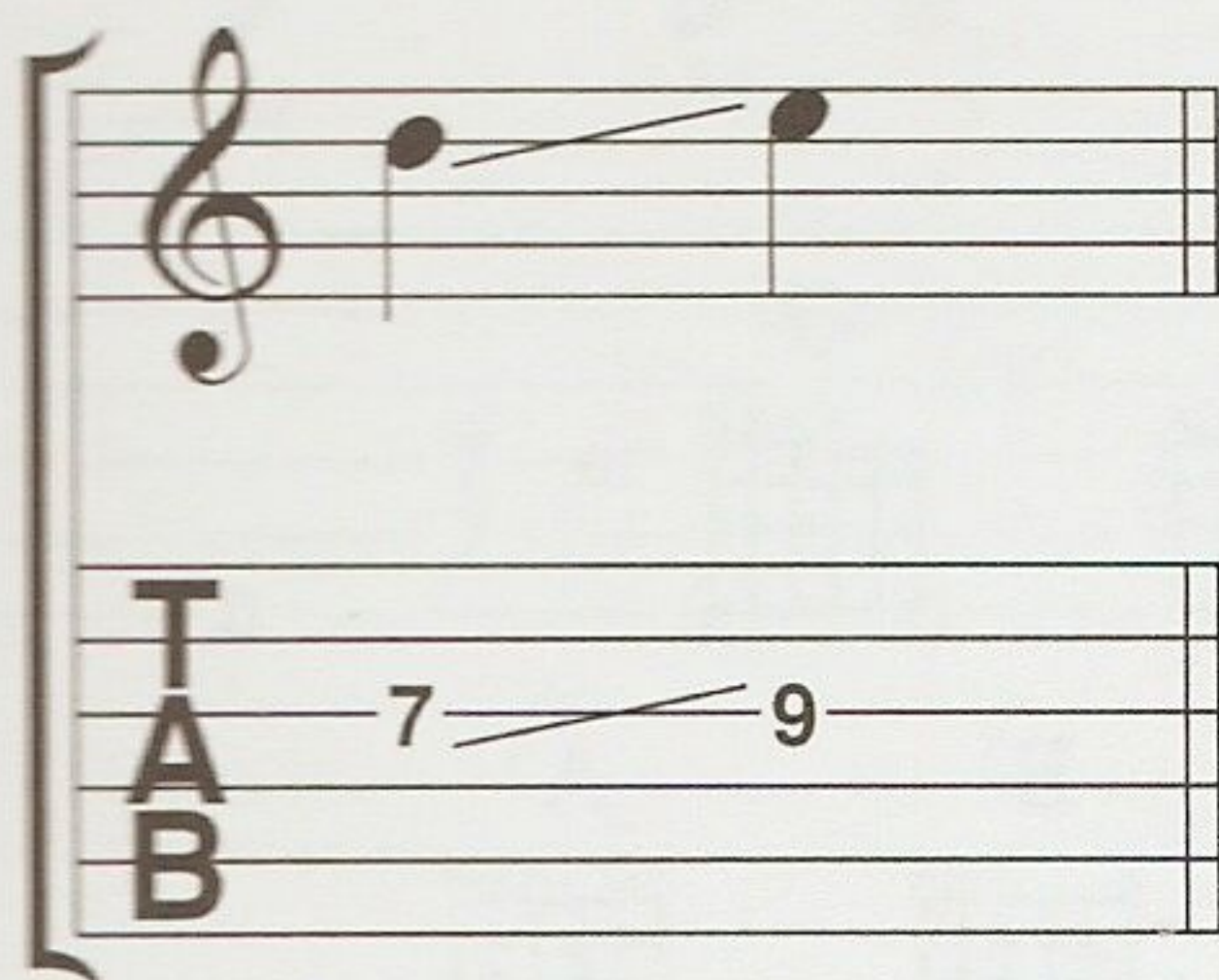
4th string, 2nd fret      1st & 2nd strings  
open, played together      open D chord

# Definitions For Special Guitar Notation

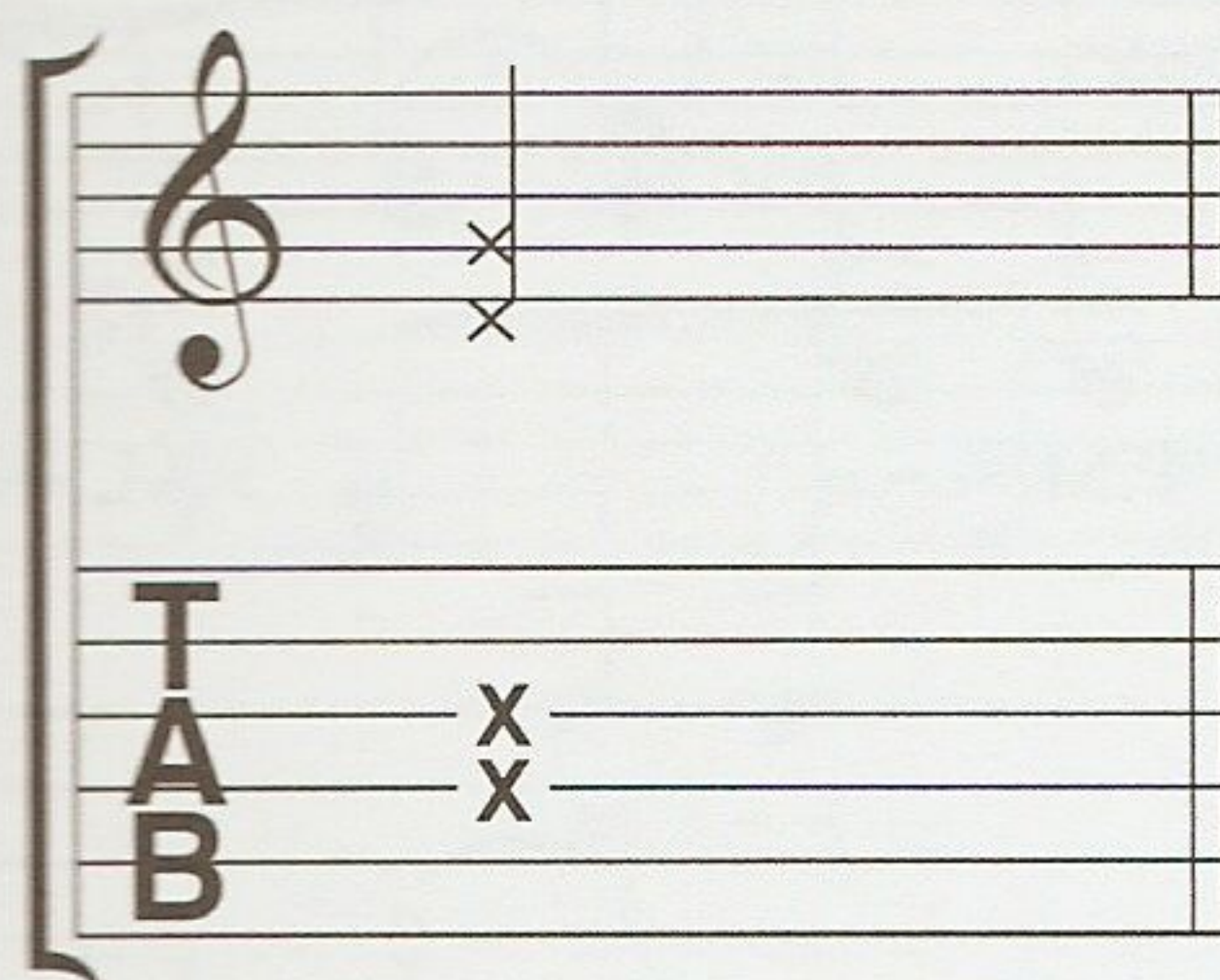
6



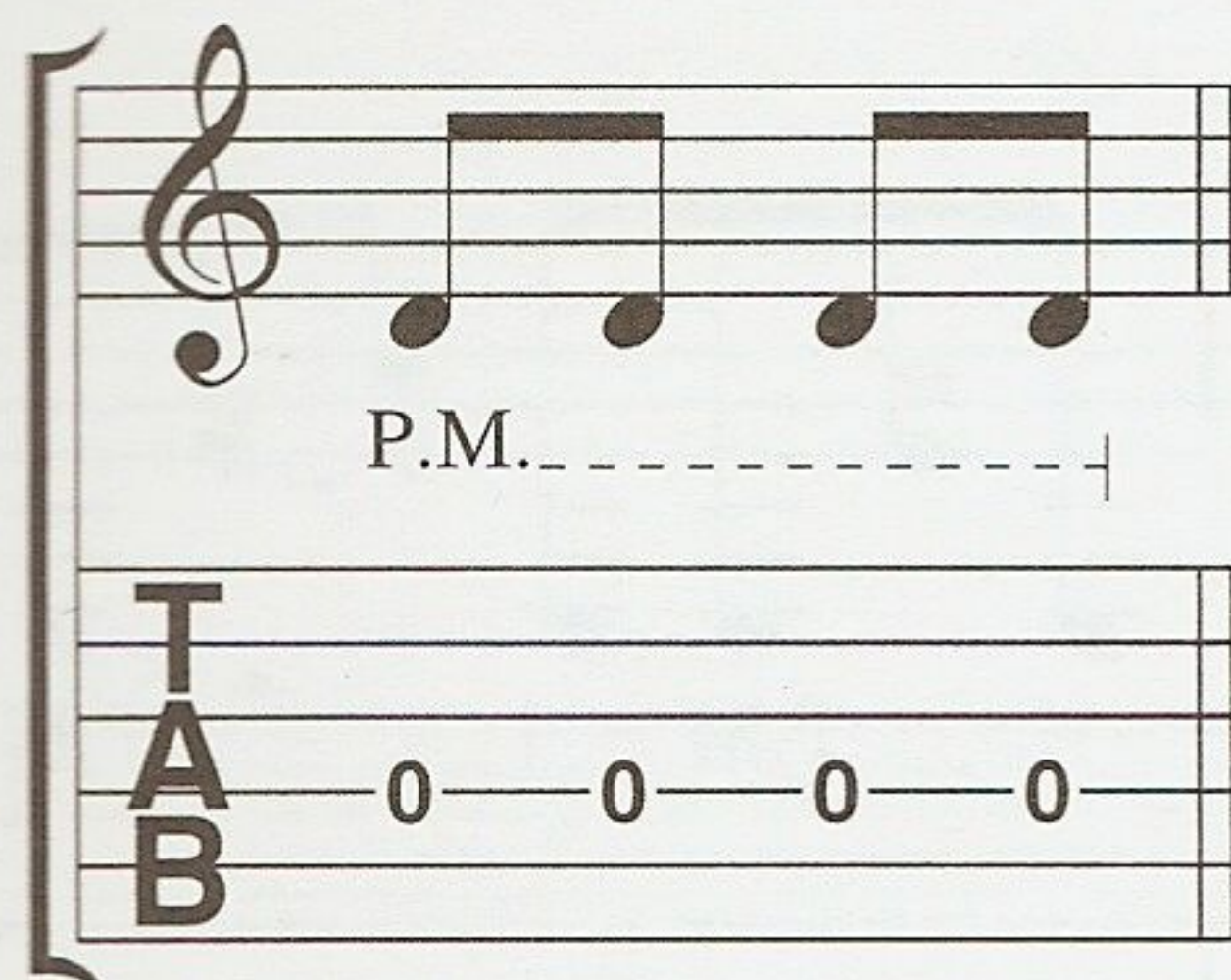
**SHIFT SLIDE (GLISS & RESTRIKE):** Same as legato slide, except the second note is struck.



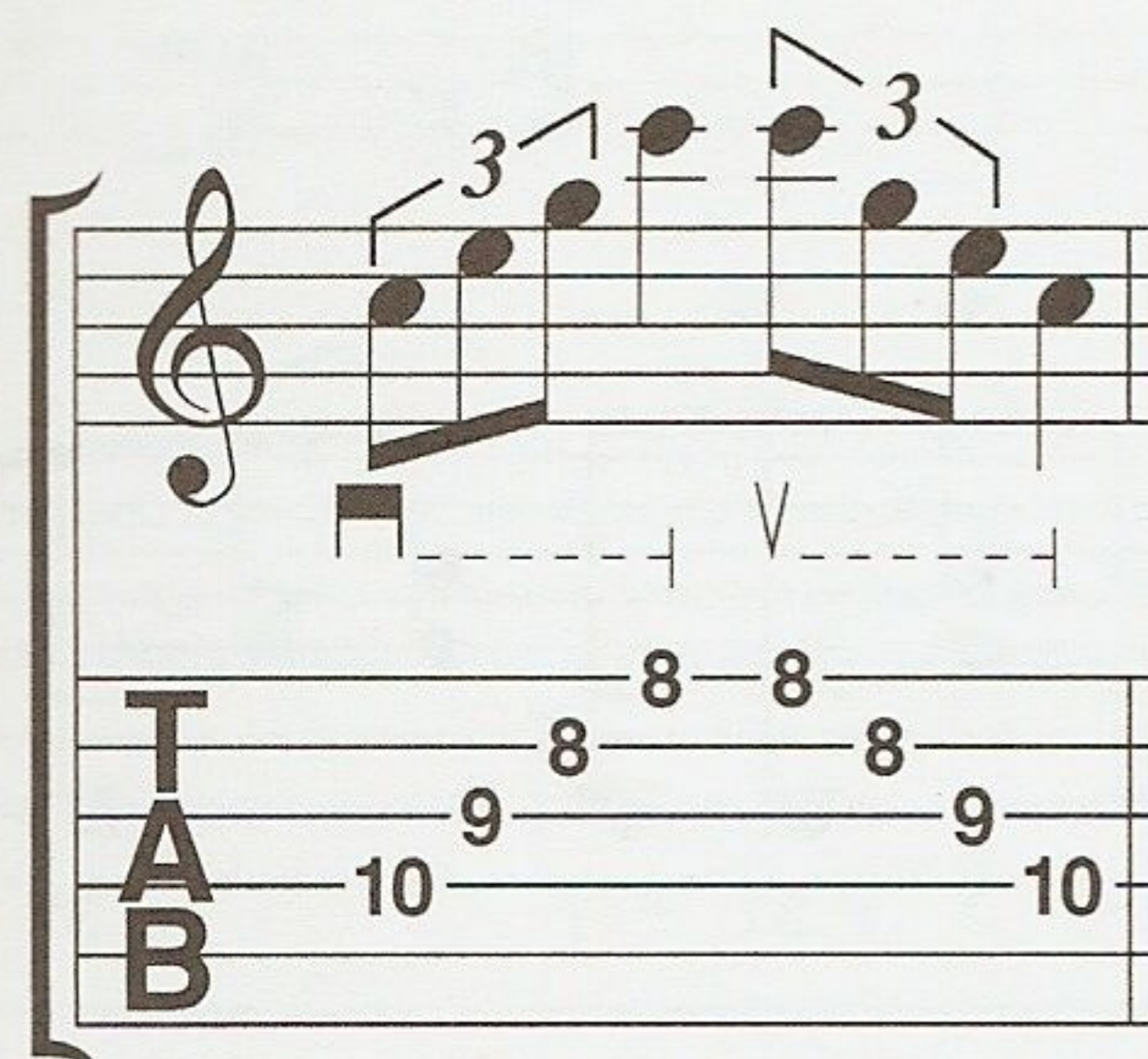
**MUFFLED STRINGS:** A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



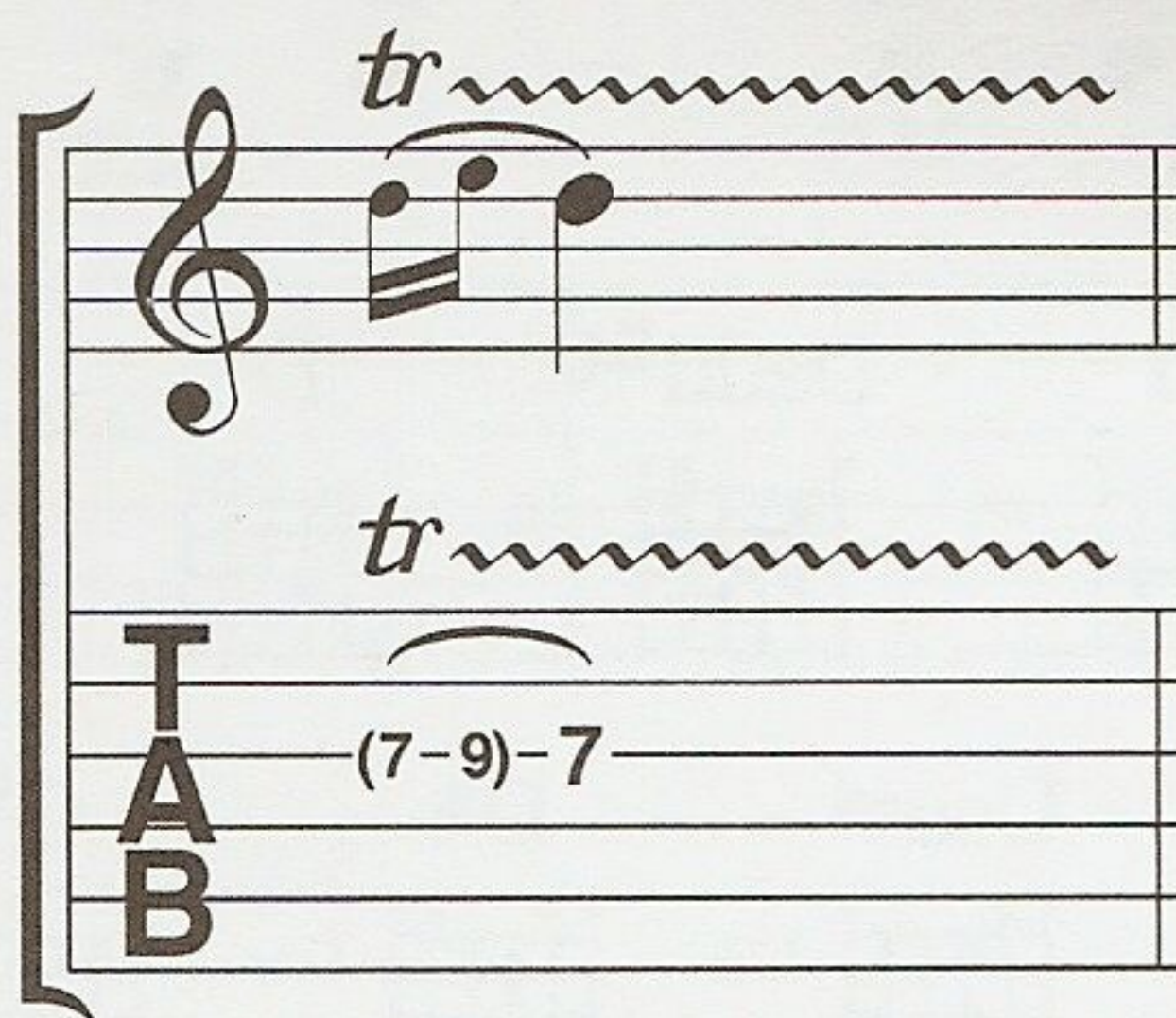
**PALM MUTING:** The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



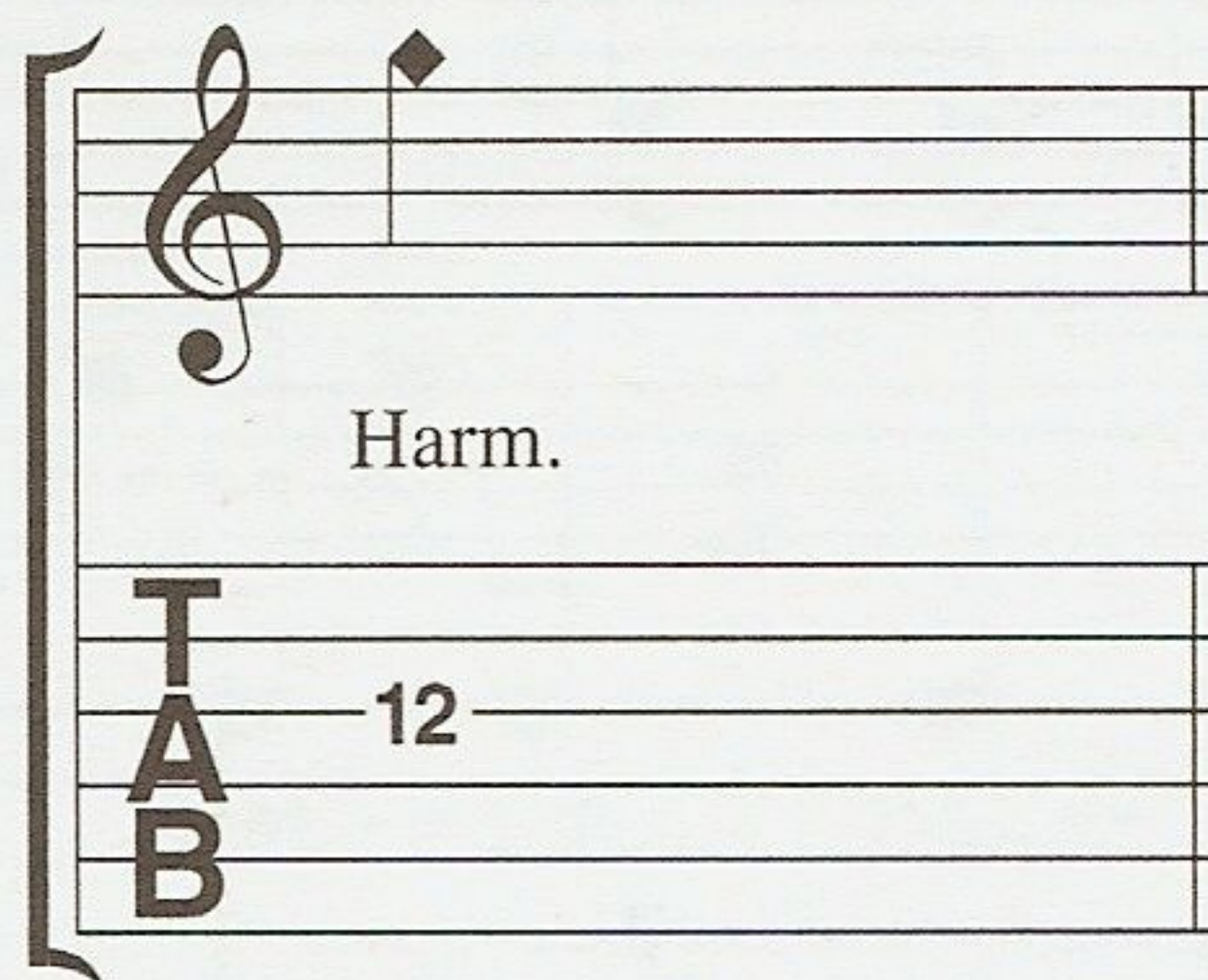
**SWEEP PICKING:** Rhythmic downstroke and/or upstroke motion across the strings.



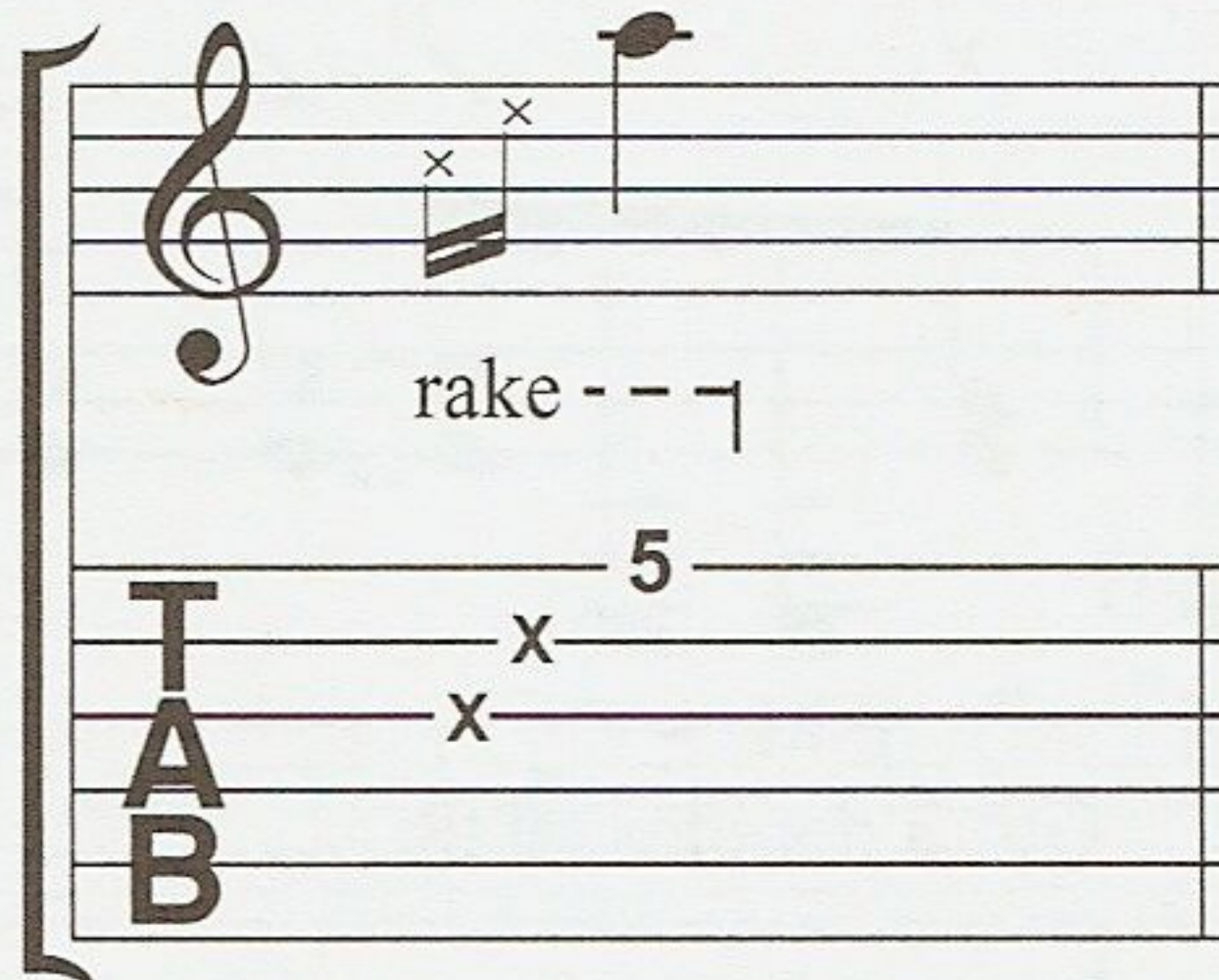
**TRILL:** Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



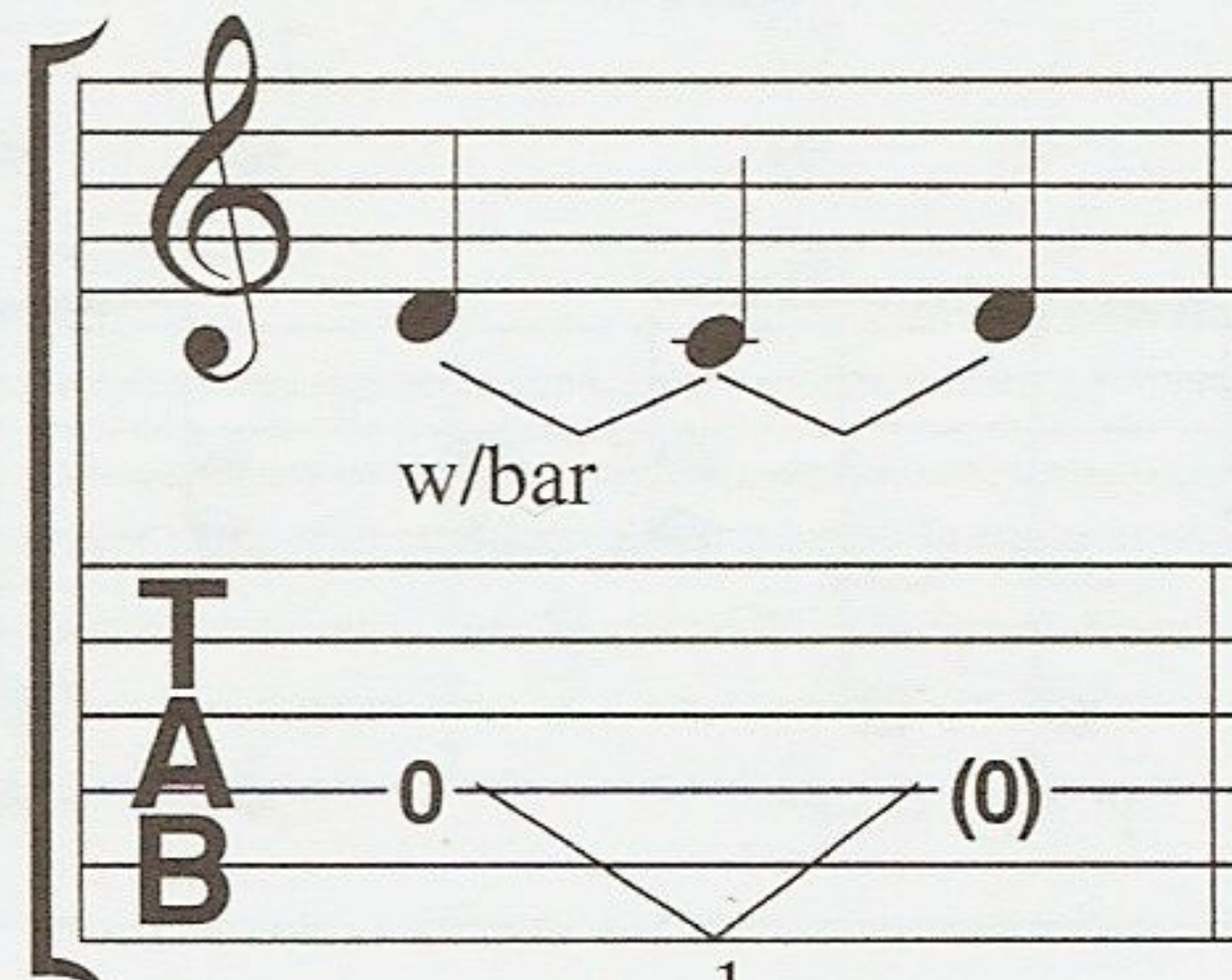
**NATURAL HARMONIC:** Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



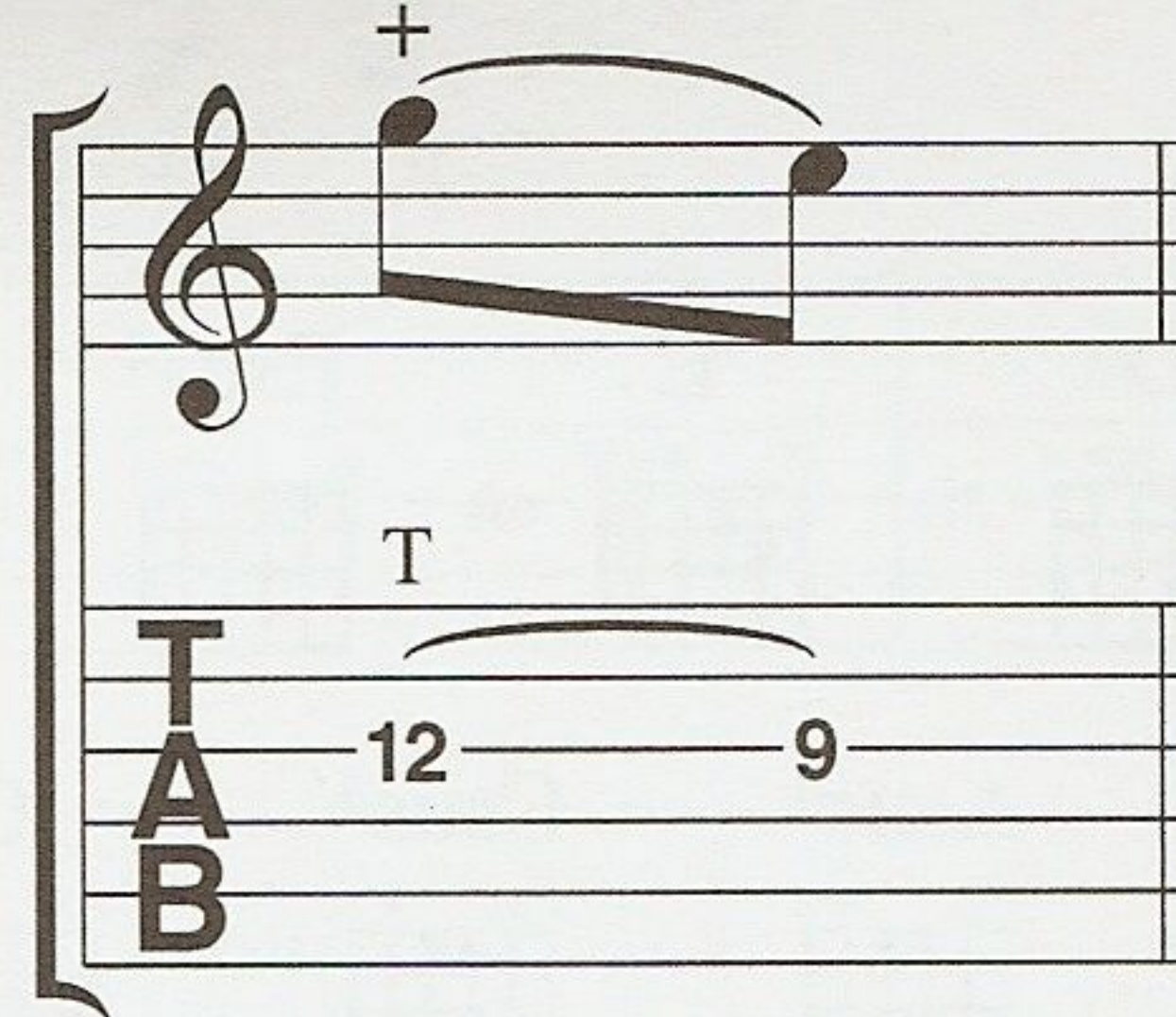
**RAKE:** Drag the pick across the strings indicated with a single motion.



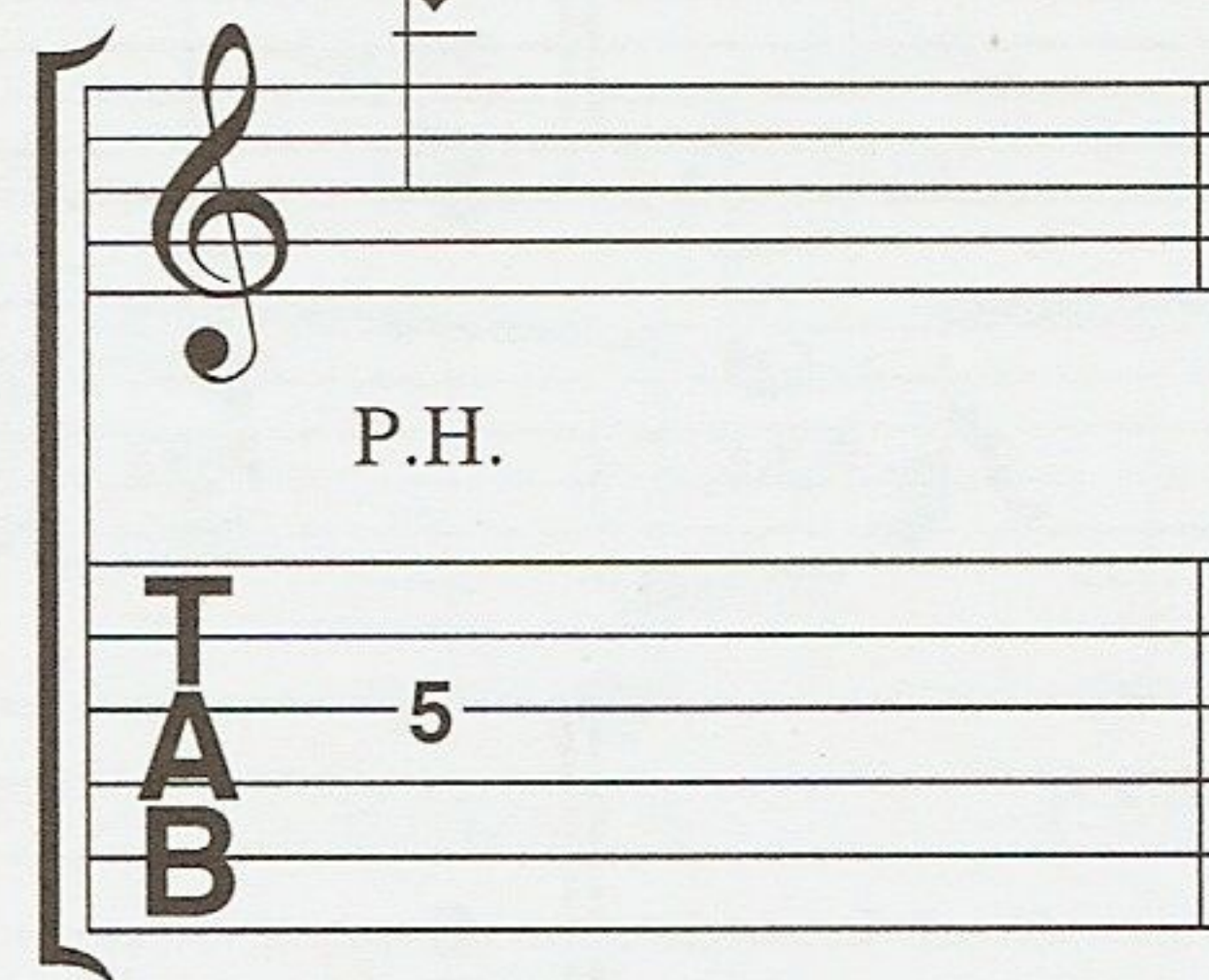
**VIBRATO DIVE BAR AND RETURN:** The pitch of the note or chord is dropped a specific number of steps (in rhythm) then returned to the original pitch.



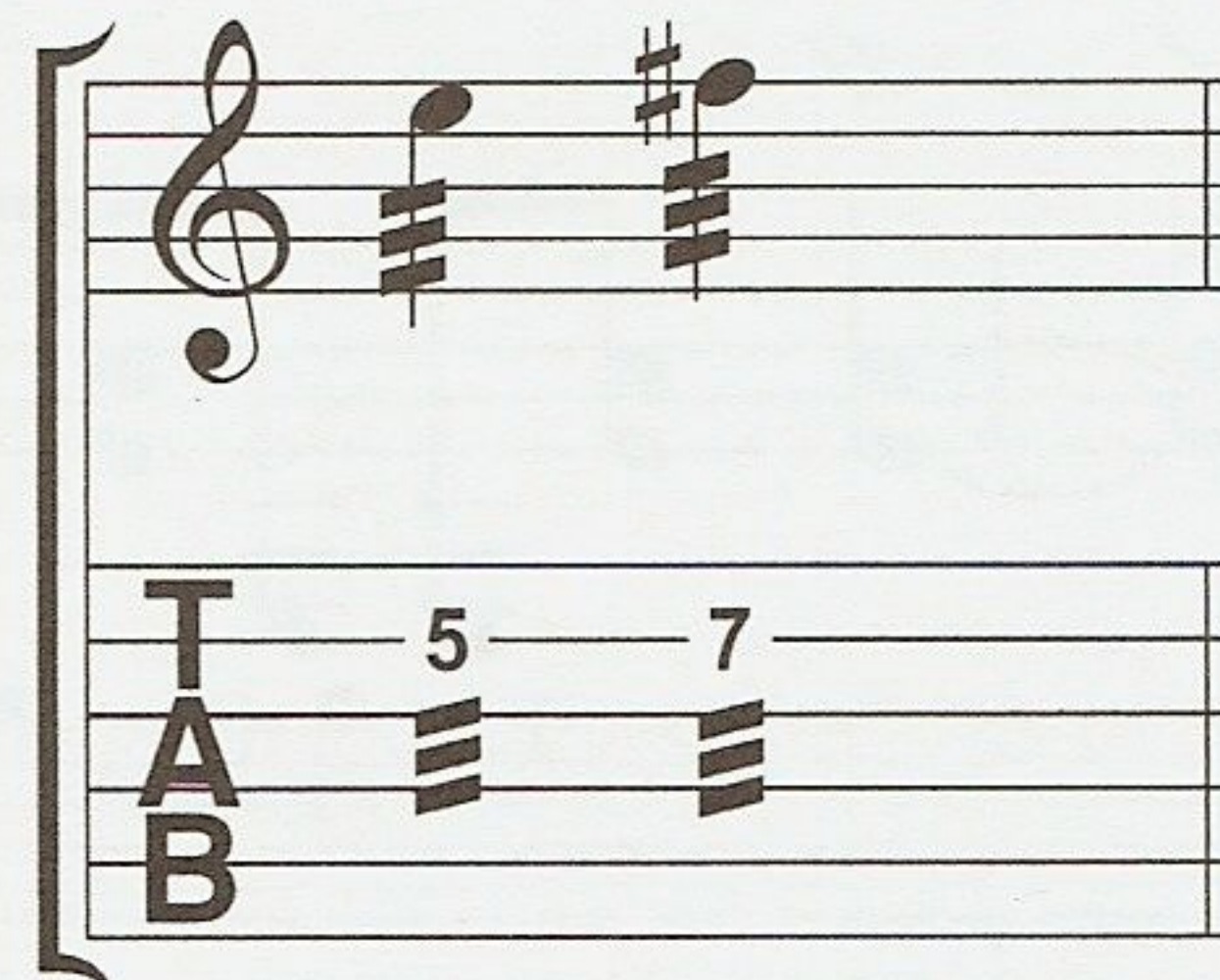
**TAPPING:** Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



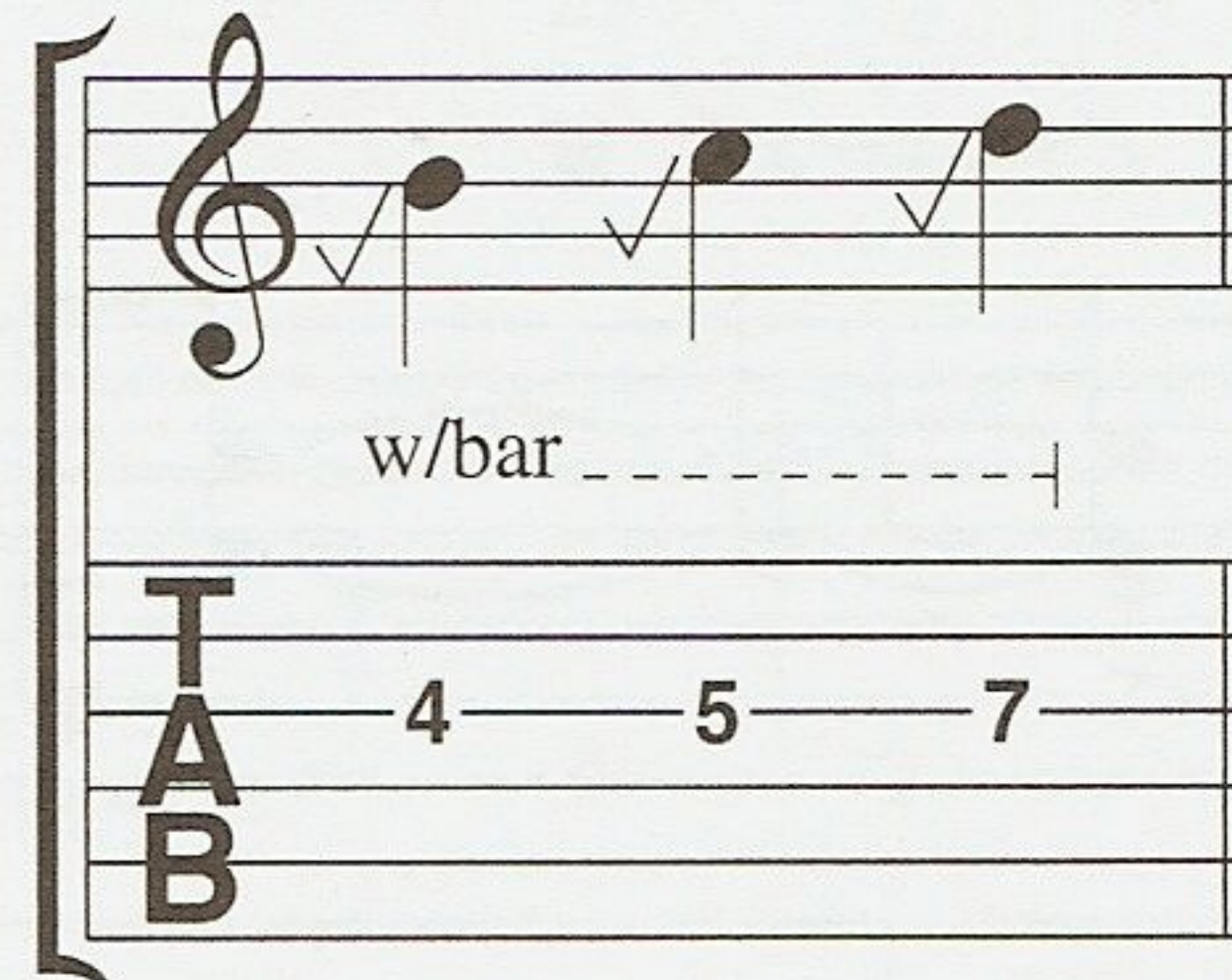
**PINCH HARMONIC:** The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



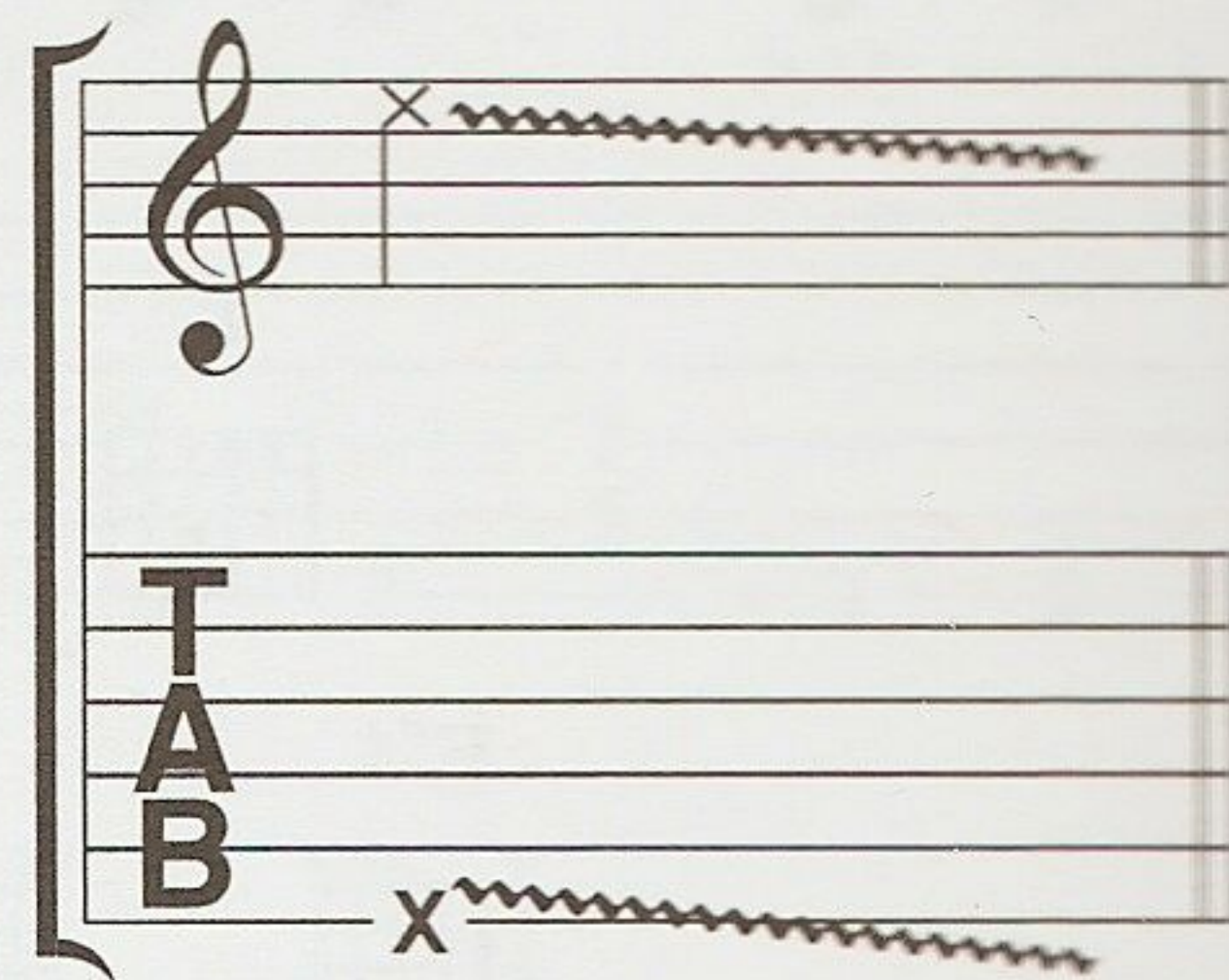
**TREMOLO PICKING:** The note is picked as rapidly and continuously as possible.



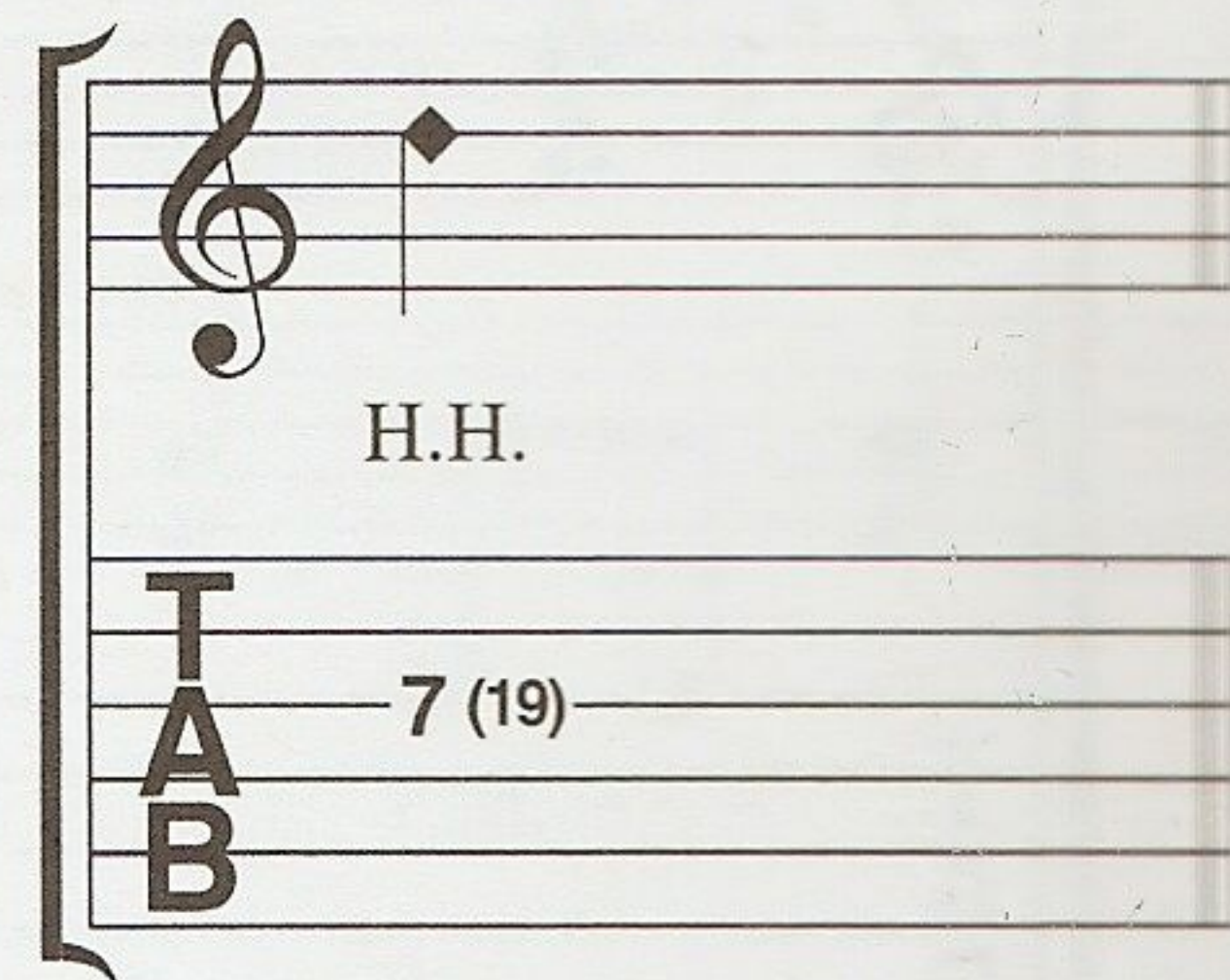
**VIBRATO BAR SCOOP:** Depress the bar just before striking the note, then quickly release the bar.



**PICK SCRAPE:** The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



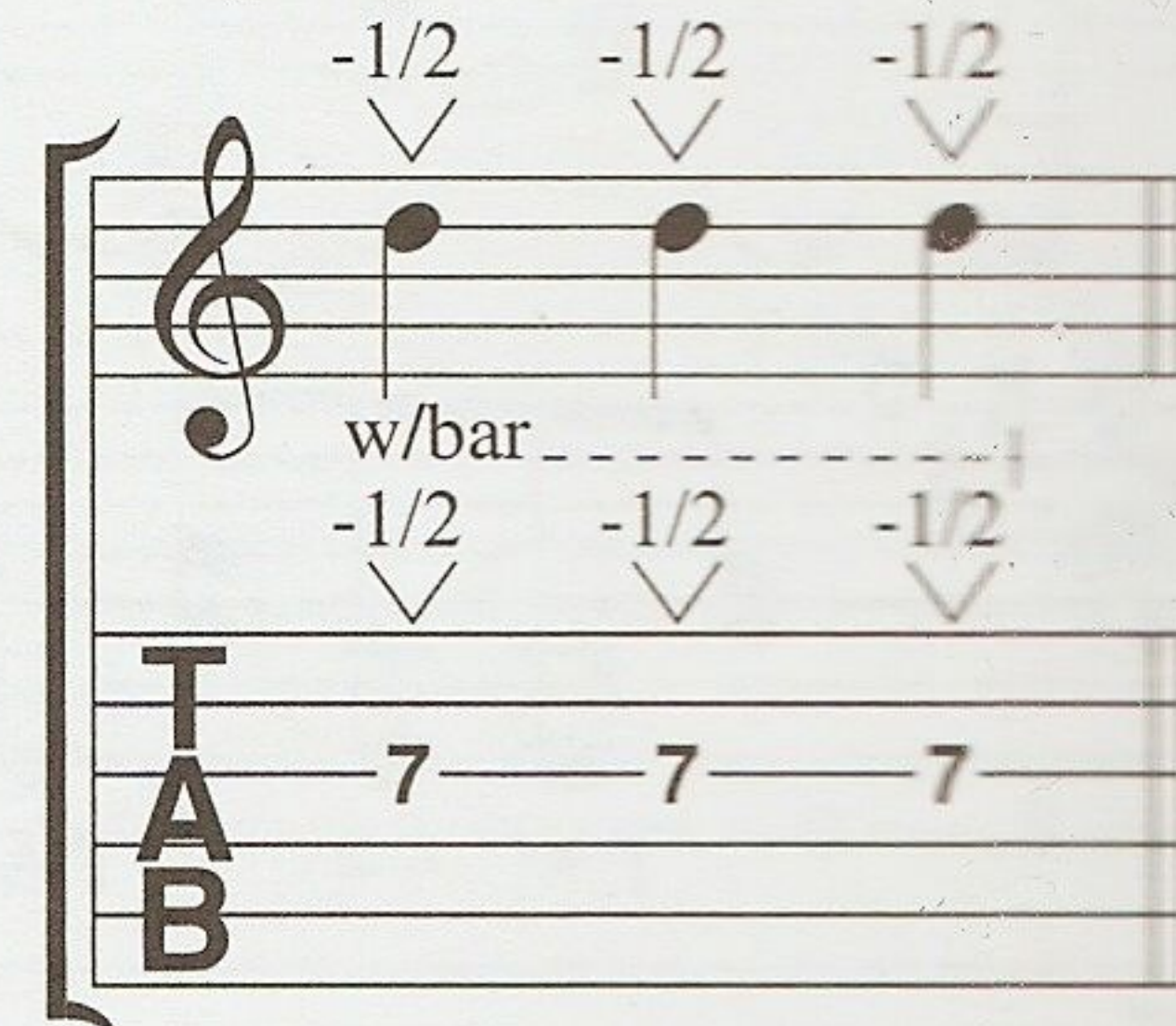
**HARP HARMONIC:** The note is fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in brackets) while plucking the appropriate string.



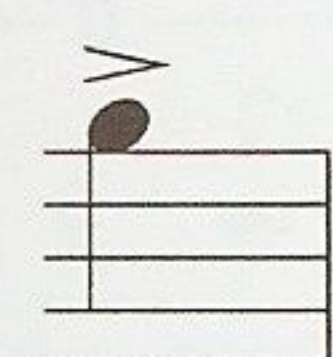
**ARPEGGIATE:** Play the notes of the chord indicated by quickly rolling them from bottom to top.



**VIBRATO BAR DIP:** Strike the note and then immediately drop a specific number of steps, then release back to the original pitch.

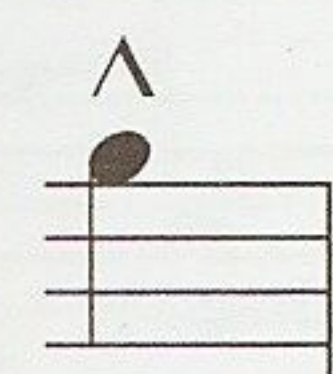


## Additional Musical Definitions



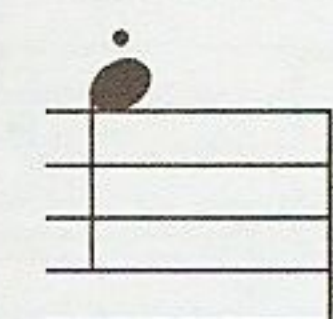
(accent)

- Accentuate note (play it louder).



(accent)

- Accentuate note with great intensity.



(staccato)

- Shorten time value of note.



- Downstroke



- Upstroke

**NOTE:** Tablature numbers in brackets mean:

1. The note is sustained, but a new articulation (such as hammer on or slide) begins.
2. A note may be fretted but not necessarily played.

**D.%. al Coda**

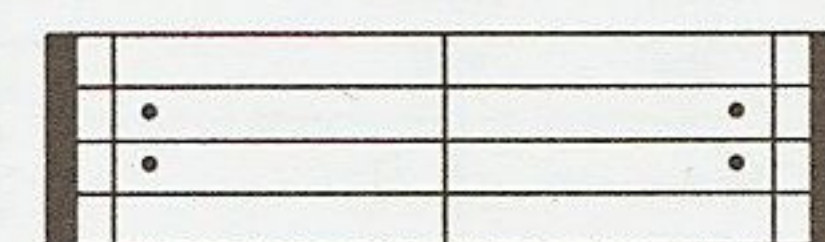
- Go back to the sign (§), then play until the bar marked *To Coda* ⊕ then skip to the section marked ⊕ *Coda*.

**D.C. al Fine**

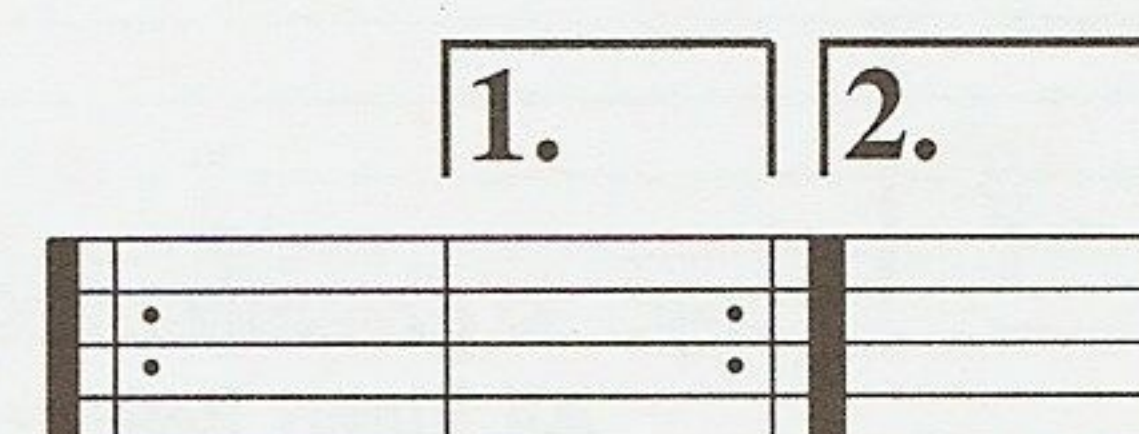
- Go back to the beginning of the song and play until the bar marked *Fine*.

tacet

- Instrument is silent (drops out).



- Repeat bars between signs.



- When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.



✧ WILDEST DREAMS ✧

Words & Music by Adrian Smith & Stephen Harris

[illegible]



E D Dadd#4 D<sup>5</sup>

P.M. --- P.M. --- P.M. --- P.M. --- P.M. --- P.M. ---

TAB 7 7 6 4 5 6 7 5 7 5 0 0 0 0 0 0

Verse E Esus<sup>4</sup> E Esus<sup>4</sup>

1. I'm gon - na or - gan - ise some chan - ges in my life,  
2. When I re - mem - ber back to how that things just

P.M. --- P.M. --- P.M. --- P.M. --- P.M. --- P.M. ---

TAB 6 7 7 7 0 7 7 6 6 7 7 7 0 0 0 0

E Esus<sup>4</sup> E

used to be. I'm gon - na ex - or - cise the  
And I was stuck in - side a

P.M. --- P.M. --- P.M. --- P.M. --- P.M. --- P.M. ---

TAB 7 7 7 6 7 7 7 7 6 7 7 7 0 0 0 0

D Dadd#4 D<sup>5</sup> E Esus<sup>4</sup>

de - mons of my past. I'm gon - na  
shroud of mi - se - ry. I felt I'd

P.M. --- P.M. --- P.M. --- P.M. --- P.M. --- P.M. ---

TAB 4 5 6 7 5 7 6 7 7 7 0 0 0 0 0 0







G<sup>5</sup> F<sup>5</sup>

I'm try - ing to de - cide just what I want to be.\_\_\_\_  
I just re - mem - ber what I have.\_\_\_\_\_

TAB

3 5 5 3 2 5 3 5 3 2 5 3 1

G<sup>5</sup> E<sup>5</sup>\*

Make my wild - est dreams come true.  
And vis - ual - ise just what I'm gon - na be.

P.M. ----- P.M. -----

TAB

3 3 5 5 2 2 0 0 0 0

1 1 3 3 0

**Chorus** A Asus<sup>4</sup> A Asus<sup>4</sup> Csus<sup>4</sup> C Dsus<sup>4</sup> D\*

I'm on my way,

P.M. -- P.M. ----- P.M. -- P.M. --

Fig. 1 -----

TAB

6 7 6 7 6 7 10 9 12-11 12

7 7 7 7 7 7 10 10 12 12

0-0 0-0 0-0 0-0 0-0 0-0 0-0 0-0 0-0 0-0

A Asus<sup>4</sup> A Asus<sup>4</sup> C<sup>5</sup> G<sup>5</sup> E<sup>5</sup>

out on my own a - again. \_

P.M. -- P.M. ----- P.M. -- P.M. -- P.M. -- P.M. --

Fig. 1 ends -----

TAB

6 7 6 7 6 7 5 5 5 5 3 3 0

7 7 7 7 7 7 5 5 5 5 3 3 0

0-0 0-0 0-0 0-0 0-0 0-0 0-3 3-3 3-3 0



A Asus<sup>4</sup> A Asus<sup>4</sup> C<sup>sus</sup><sup>4</sup> C D<sup>sus</sup><sup>4</sup> D\*

I'm on my way, —

P.M. --| P.M. ----| P.M. --| P.M. --|

TAB: 6 7 7 6 6 7 10 9 12-11 7 0-0 0-0 0-0 0-0

A Asus<sup>4</sup> A Asus<sup>4</sup> C<sup>5</sup>

out I'm on gon the na road a - gain. —  
break a - way. —

P.M. --| P.M. ----| P.M. --| P.M. --| P.M. --| P.M. --|

TAB: 6 7 7 6 6 7 6 6 7 7 5 3 0-0 0-0 0-0 0-0

1. G<sup>5</sup> E<sup>5</sup> 2. G<sup>5</sup> [D]

TAB: 5 5 3 3 5 3 5 3 7 6 4 7 5 4 7 5 0

Guitar solo B<sup>5</sup>

Gtrs. 2+3

Gtr. 4 (elec.)

w/wah-wah full full rake -| cancel wah-wah

TAB: 10 10 10 7 9 10 9 10 12 10 9



A G# A B<sup>5</sup>

3

full

full

1/4

TAB

A<sup>5</sup> B<sup>5</sup>

P.M. ---

P.H.

3

3

3

3

TAB

A<sup>5</sup> B<sup>5</sup>

8va

full

full

full

TAB

(8)

full

w/wah-wah

TAB

Bridge ♩ = 102 ♩ = ♩

C<sup>5</sup> D<sup>5</sup> E<sup>5</sup>

Gtrs. 2+3

mf w/dist

TAB











Asus<sup>4</sup> C<sup>5</sup> G<sup>5</sup> E<sup>5</sup> A Asus<sup>4</sup> A

own a - gain. I'm on my

(8)

TAB

15-14 14 17-14 12 13-12 12 15-12 12 13-12 14-12 15-14 14 17-14 14 19-14 14 17-14 17-15-14 16-14

Asus<sup>4</sup> Csus<sup>4</sup> C Dsus<sup>4</sup> D\* A Asus<sup>4</sup>

way out I'm

(8)

TAB

15-14 14 17-14 17 18-17 17 20-19 19 20-19 21-19 15-14 14 17-14 14 19-14

1. A Asus<sup>4</sup> C<sup>5</sup> G<sup>5</sup> E<sup>5</sup>

on the road a - gain. gon - na break a - way.

(8)

TAB

14 17-14 14 15-14 16-14 15-14 14 17-14 12 13-12 12 15-12 12 13-12 14-12

2. G<sup>5</sup> E<sup>5</sup> [D] B<sup>5</sup>

Gtrs. 2, 3 + 5

P.M. - -

(8)

TAB

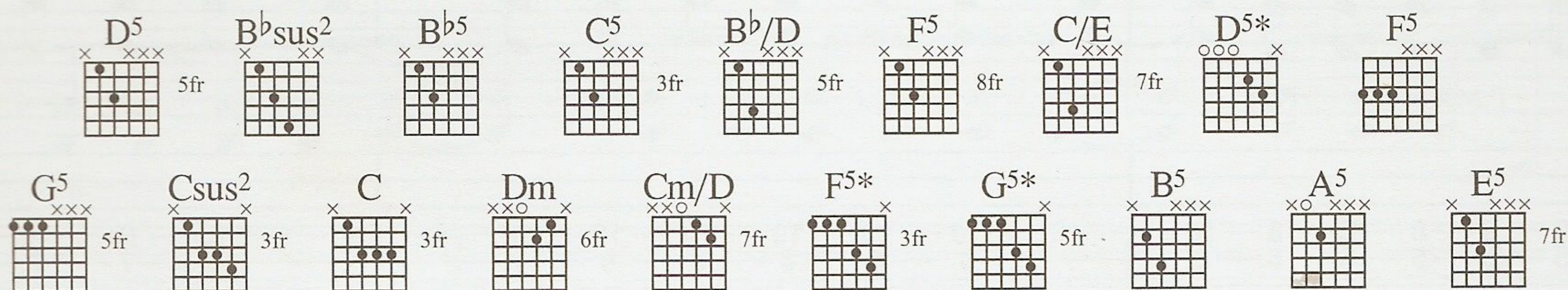
12 15-12 12 13-12 14-12 7-6-4 7-5 4-7-5-4 7-5-0 4-2



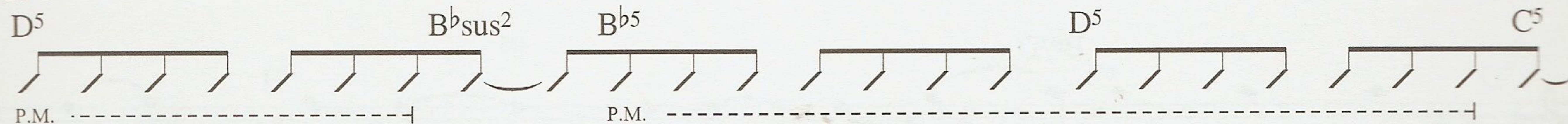
# ✧ RAINMAKER ✧

Words & Music by David Murray, Stephen Harris & Bruce Dickinson

Gtrs. 1+2  
6=D 3=G  
5=A 2=B  
4=D 1=E

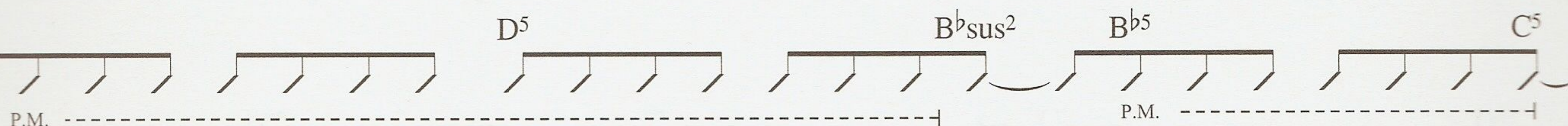
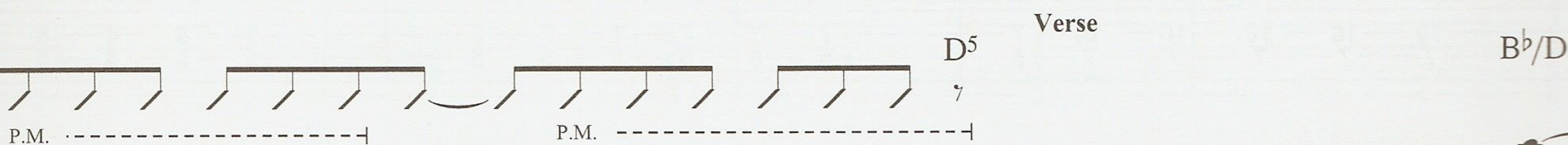


♩ = 174



Gtrs. 1+2

*f* w/dist.

1. When I \_\_\_\_\_ was wand -

Gtrs. 3+4

*f* w/dist.

P.M. --- P.M.



Chorus: - 'ring is the de - sert, I was search - ing for the truth.

Chords: F<sup>5</sup>, C/E, D<sup>5</sup>

P.M. . . . P.M. P.M. . . . P.M. P.M. . . . P.M.

T			
A	8-8-8-8-8-10	10-10-10-10-10-10	10-10-10-10-10-7
B	5-5-5-5-5-8	8-8-8-8-8-7	7-7-7-7-7-5

Verse: I heard a choir of an - gels call - ing out my name.

Chords: B<sup>b</sup>/D, F<sup>5</sup>, C/E

P.M. . . . P.M. P.M. . . . P.M. P.M. . . . P.M.

T			
A	7-7-7-7-7-8	8-8-8-8-8-10	10-10-10-10-10-10
B	5-5-5-5-5-5	5-5-5-5-5-8	8-8-8-8-8-7

Verse: I had the feel - ing that my life

Chords: D<sup>5</sup>, B<sup>b</sup>/D, F<sup>5</sup>

P.M. . . . P.M. P.M. . . . P.M. P.M. . . . P.M.

T			
A	10-10-10-10-10-7	7-7-7-7-7-8	8-8-8-8-8-10
B	7-7-7-7-7-5	5-5-5-5-5-5	5-5-5-5-5-8

Verse: would nev - er be the same a - gain. I turned my

Chords: C/E, B<sup>b</sup>5, Gtr. 4

P.M. . . . P.M. P.M. . . . P.M. P.M. . . . P.M.

T			
A	10-10-10-10-10-10	10-10-10-10-10-3	3-3-3-3-3-3
B	8-8-8-8-8-7	7-7-7-7-7-1	1-1-1-1-1-1



face to - wards the bar - ren sun and I know

Gtr. 3+4

P.M. --- P.M.

TAB

3	3	3	3	3	3	5	5	5	5	5	5	5	5	5	3	2	0
1	1	1	1	1	1	3	3	3	3	3	3	3	3	3	3	2	0

Pre Chorus

of the pain that you feel the same as me. And I dream

F5\* Bb5 C5 G5

TAB

2	3	3	3	5	5
0	3	3	3	1	3
0	3	3	3	3	5
0	3	3	3	3	5

of the rain as it falls up - on the leaves. { And the cracks  
And the cracks

Bb5 F5 C5 D5\*

2° Gtr. 1 plays ad lib. fills

TAB

3	3	3	5	3	2	0	0	0
1	3	3	3	3	0	0	0	0
3	3	3	3	3	0	0	0	0

in our lives like cracks up - on the ground they are sealed  
in the ground like cracks are in our lives they are sealed

F5 Bb5 C5 G5

TAB

3	3	5	5
3	1	3	5
3	3	3	5



B<sup>b5</sup> Csus<sup>4</sup> C Dm

and are now \_\_\_\_\_ washed a - way. \_\_\_\_\_  
 and are now \_\_\_\_\_ far a - way. \_\_\_\_\_ }

Gtr. 3

TAB

3 1 6 5 3 3 5 3 6 7 0 0

Chorus

Gm/D Dm Gm/D

You tell \_\_\_\_\_ me we \_\_\_\_\_ can start \_\_\_\_\_ the rain, \_\_\_\_\_ you tell \_\_\_\_\_ me that \_\_\_\_\_

let ring P.M. P.M. P.M. P.M. P.M. P.M.

TAB

6 8 8 6 6 8  
 7 7 7 7 7 7  
 0 0 0 0 0 0

Dm (B<sup>b</sup> bass) Gm/D (B<sup>b</sup> bass) F5\*

we all \_\_\_\_\_ can change. \_\_\_\_\_ You tell \_\_\_\_\_ me we \_\_\_\_\_ can find \_\_\_\_\_ some - thing \_\_\_\_\_

P.M. P.M. P.M. P.M. P.M. P.M.

TAB

8 6 6 8 8 6  
 7 7 7 7 7 7  
 0 0 0 0 0 0

C<sup>5</sup> Dm Gm/D

to wash \_\_\_\_\_ the tears \_\_\_\_\_ a - way. \_\_\_\_\_ You tell \_\_\_\_\_ me we \_\_\_\_\_

P.M. P.M. P.M. P.M. P.M.

TAB

3 3 5 5 5 5 6 6 8  
 3 3 3 3 3 3 7 7 7  
 3 3 3 3 3 3 0 0 0



*Dm* *Gm/D* *Dm (B<sup>b</sup> bass)*

can start the rain, you tell me that we all can change.

P.M. P.M. P.M. P.M. P.M. P.M.

8 6 6 8 8 6  
7 7 7 7 7 7  
0 0 0 0 0 0

*Gm/D (B<sup>b</sup> bass)* *F5\** *C5*

You tell me we can find some - thing to wash the tears.

P.M. P.M. P.M. P.M. P.M. P.M. P.M.

6 8 8 6 8 6 5  
7 7 7 7 7 3 3  
0 0 0 0 0 3 3

*1, 3.* *To Coda* *D5\** *2.* *Gtr. Solo* *D5* *B<sup>b</sup>5*

And I know

Gtrs 2+3 Gtr. 1

Gtrs 2+3 cont. in slashes full full full

13 13 13

3 2 0 0 0 0  
3 2 0 0 0 0

*C5* *F5\**

P.M. P.M.

13 10 12 13 10 12 (12) 12 10 12 10 11 10 12 10 11 13 10



Chord symbols:  $G^{5*}$ ,  $D^{5*}$ ,  $B^{b5}$

full 10-13-10-13-10-13-10-13-10-13-12-10-13-12 (12) 13-10-13-10-12

Chord symbols:  $C^5$ ,  $8^{va}$

full 10-13-10-13-10-10-13-10-13-15-15-15-15-17-15-18-15-17

Chord symbols:  $D^{5*}$ ,  $B^{b5}$

(8)

3 3 3 3 3 3 5

18-17-18-17-15-17-15-17-15-18-15-17-15-17-15-18-15-17-15-17-15-18-18-15-17-15-18-15-17

Chord symbols:  $C^5$ ,  $F^5$ ,  $G^{5*}$ ,  $D^{5*}$ ,  $B^{b5}$

(8)

3 full full 18-18 18 17-15-17-17-18-17-15-17-15 18-17 19-19-19 17 15 17-18-15-17-18 15-17-18

Chord symbols:  $C^5$ ,  $B^5$

(8)

17-15-17-15 18-17-18-17-15-17-18 17 18-17-18 20 17-18 20 17 18 20 17 20 (20)



Gr. 1

D/F# G5 A5 D5 E5 B5

P.M. -----|

7-9-10-9-7 7 10 7 10 8-7-8 7 9 7 9-7-7

Gr. 2

7-9-11-9-7-7 6-7-6 6-6-7 6 9 6 9-7-9

D/F# G5 A5 B5

P.M. -----|

7-9-10-9-7-12-14 12-10-12 10-9-10 9-7-9 7 10 7

7-9-11-9-7 6-7-6 4 7 4 7-5-7 5-4 7

D/F# G5 A5 D5 E5 B5

P.M. -----|

7-9-10-9-7 7 10 7 10 8-7-8 7 9 7 9-7-7

7-9-11-9-7-7 6-7-6 6-6-7 6 9 6 9-7-9



*D/F#* *G<sup>5</sup>* *A<sup>5</sup>* *D.S. al Coda* *Dm*

P.M. ----- P.M. -----

Gtrs. 3+4

TAB

7-9-10-9-7-12-14 12-10-12 10-9-10 9-7-9 7 10-6 7 0

TAB

7-9-11-9-7 6-7-6 4 7 4 7-5-7 5-4

♢ *Coda*

*F<sup>5\*</sup>* *B<sup>b5</sup>* *C<sup>5</sup>*

of the pain that you feel the same as me

TAB

2 0 0 0 3 3 3 3 3 1 5 3

*G<sup>5</sup>* *B<sup>b5</sup>* *F<sup>5</sup>* *C<sup>5</sup>*

and I dream of the rain as it falls up - on the leaves.

TAB

5 5 5 3 1 3 3 3 3 5 3 3

*D<sup>5\*</sup>* *F<sup>5</sup>* *B<sup>b5</sup>* *C<sup>5</sup>*

And the cracks in the ground like the cracks are in our lives.

Gtr. 1 plays ad lib. fills

TAB

3 2 0 0 0 3 3 3 1 5 3

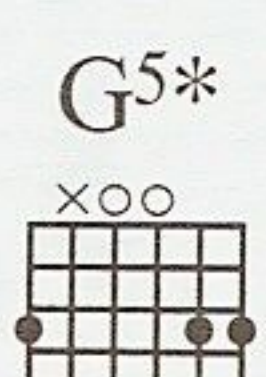






Words & Music by Stephen Harris

Words & Music by Stephen Harris



F5

*mf* clean tone

*mf* let ring

G5

Gtr. 2



1.  $A^5$   $D^5$   $F^5$   $G^5$  2.  $D^5$   $F^5$   $G^5$

$A^5$   $F^5$   $G^5$

Fig. 1 -----  
Gtr. 2 plays Fig. 2

$A^5$   $F^5$   $G^5$   $A^5$

Gtr. 2  
let ring  
Fig. 1 ends ----- Fig. 2 -----  
Gtr. 3 plays Fig. 1



F<sup>5</sup> G<sup>5</sup> A<sup>5</sup> F<sup>5</sup> G<sup>5</sup>

Fig. 2 ends . . . . .

Verse

A<sup>5</sup> F<sup>5</sup>

1. There's a dark - 'ning sky — be - fore me,  
2. May - be I'll be back — some oth - er day.

(Gtr. 1)  
2° only

Gtr. 3  
Gtr. 2











...stead of rac - ing to con - clu - sion and wish - ing all my life a - way, no -

The musical score for "Time is up" by The Beatles is presented in three systems. The first system shows the vocal melody for Paul McCartney (G5) and George Harrison (A5, D5). The second system shows the instrumental accompaniment for guitar, bass, and drums. The third system shows the bass line and drum pattern.

**System 1: Vocal Melody**

Paul McCartney (G5): one\_\_ can stop me\_\_ now.

George Harrison (A5, D5): Time is up it could - n't last\_\_ but

**System 2: Instrumental Accompaniment**

Guitar: The guitar part consists of a series of chords and single notes, primarily in the G5 and A5 positions.

Bass: The bass part consists of a series of chords and single notes, primarily in the G5 and A5 positions.

Drums: The drum part consists of a series of chords and single notes, primarily in the G5 and A5 positions.

**System 3: Bass Line and Drum Pattern**

Bass: The bass line is a simple, steady rhythm, primarily in the G5 and A5 positions.

Drums: The drum pattern is a simple, steady rhythm, primarily in the G5 and A5 positions.

there's more things I'd like to do. I'm coming back to try again. Some

day may - be I'll wait till then. No more



lies. No more lies. No more

Gtrs. 4+5

*ff* w/dist.

Gtrs. 1,2+3 tacet

TAB

7 7 7 7 7 7 7 7 7 7 7 7 3 3 3 3 3 3 3 3 3 3 3 3

5 5 5 5 5 5 5 5 5 5 5 5 1 1 1 1 1 1 1 1 1 1 1 1

lies. No more lies. No more

Verse F<sup>5</sup>

3. They're all sit - ting at my ta - ble  
4. So just a word of warn - ing

P.M. - - | P.M. - - | P.M. - - | P.M. - - | P.M. - - | P.M. - - | P.M. - - | P.M. - - |

T  
A  
B

7-7-7-7-7-7-7-7 7-7-7-7-7-7-7-7 3-3-3-3-3-3-3-3 3-3-3-3-3-3-3-3  
5-5-5-5-5-5-5-5 5-5-5-5-5-5-5-5 1-1-1-1-1-1-1-1 1-1-1-1-1-1-1-1

[illegible]



A<sup>5</sup> F<sup>5</sup>

Their time is up, just like me.  
There's no - thing you can hide from.

P.M. --| P.M. --| P.M. --| P.M. --| P.M. --| P.M. --|

3 5 5 5 0 3 5 3 7 7 7 7 7 7 7 7 7 7 7 7 3 3 3 3 3 3 3 3

D<sup>5</sup>

But they just don't know it  
I've got my eye on

P.M. ---| P.M. ---| P.M. ---| P.M. ---| P.M. ---| P.M. ---|

3 3 3 3 3 3 3 3 3 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

1. 2.

G<sup>5</sup>

yet. The  
you.

P.M. ---| P.M. ---| P.M. ---| P.M. ---| P.M. ---|

5 5

The Chorus

A<sup>5</sup> D<sup>5</sup> C<sup>5</sup>

clock is fast, the hour is near e - vent - ful past is

P.M. ---| P.M. ---| P.M. P.M. ---| P.M. ---| P.M. P.M. ---| P.M. ---| P.M.

7 7 7 7 7 7 5 5 7 5 5 7 5 5 3 3 5 3 3 5 3







A<sup>5</sup> F<sup>5</sup>

lies. No more lies. No more

P.M. --| P.M. --| P.M. --| P.M. --| P.M. --| P.M. --| P.M. --| P.M. --|

7-7-7-7-7-7-7-7-7 7-7-7-7-7-7-7-7-7 3-3-3-3-3-3-3-3-3 3-3-3-3-3-3-3-3-3

5-5-5-5-5-5-5-5-5 5-5-5-5-5-5-5-5-5 1-1-1-1-1-1-1-1-1 1-1-1-1-1-1-1-1-1

G<sup>5</sup> D<sup>5</sup>

lies. No more lies. \_\_\_\_\_

P.M. --| P.M. --| P.M. --| P.M. --| P.M. --| P.M. --| P.M. --| P.M. --|

5-5-5-5-5-5-5-5-5 5-5-5-5-5-5-5-5-5 7-7-7-7-7-7-7-7-7 7-7-7-7-7-7-7-7-7

3-3-3-3-3-3-3-3-3 3-3-3-3-3-3-3-3-3 5-5-5-5-5-5-5-5-5 5-5-5-5-5-5-5-5-5

A<sup>5</sup>

Gtr. 4-5 P.M. --| P.M. --| *sim.*

Gtr. 6 (elec.)

2<sup>nd</sup> only --| *f* w/dist.

9-7-9 7 9-7-9 9 7 9-7-9 9 7-9 6-8-6 9 7-9

Gtr. 7 (elec.)

8<sup>va</sup>

2<sup>nd</sup> only --| *f* w/dist.

12 12 12 12 12 12 12 12 13-15-13 12 15-13

14 15 15 15 15 15 15 15



D<sup>5</sup>G<sup>5\*</sup>

7 10 10 9 10 9 10 9 10 9 7 7 5 7 5 7 5 7

A<sup>5</sup> F<sup>5</sup> C<sup>5</sup> G<sup>5</sup>

2° only - -

Gtr. 7 tacet

15 13 13 12 13 12 13 13 12 13 12 14 14 12 14 12 14 12 15

A<sup>5</sup> D<sup>5</sup> F<sup>5</sup> G<sup>5</sup>

1. 2.

9 9 9 9 7 9 9 9 9 9 6 9 7 9 6 9 6 9

A<sup>5</sup> F<sup>5</sup> G<sup>5</sup> sim.

8va

14 12 13 14 12 13 14 12 13 15 13 12 13 12 12



1.  $A^5$   $D^5$   $F^5$   $G^5$

(8)

2.  $F^5$   $G^5$   $A^5$  *sim.*

Gtr. Solo

Gtr. 8 (elec.)

*f* w/dist. Gtr. 6 tacet

full

(8)

$F^5$   $C^5$   $G^5$

(8)

$A^5$

(8)

$D^5$   $F^5$   $G^5$   $A^5$

(8)



(8)  $F^5$   $C^5$   $G^5$   $A^5$

w/bar w/bar w/bar

full full

TAB: 20 19 17 20 18 17 19 (19) 19 17 20 17 17 19 (19) 17 19

(8)  $D^5$   $F^5$   $G^5$

full full full full full

TAB: (19) 17 20 17 19 17 20 18 17 18 17 19 17 18 20 17 20 (20) 18 20 20 (22)

$A^5$   $F^5$   $G^5$

Gtr. 7 P.M. --- P.M. --- *sim.*

Gtr. 8 tacet

full

TAB: 7 7 4 5 7 4 5 7 5 7 5 7 5 6 5 6 8 8

$A^5$  (8va) wide vib.  $F^5$

full full

TAB: 8 5 8 5 7 5 5 8 5 8 7 5 7 x 5 7 8 7 10 9 7 10 9

$G^5$   $A^5$  8va

full

TAB: 12 10 9 10 0 19 12 20 5 0 5 20 12 20 5 0 5 8 12 8 5 12 8 10







(8) F<sup>5</sup> G<sup>5</sup>

full

19 — 17 — 19 — 20 — 17 — 19 — 20 — 20 — 20 — 19 — 17 — 17 — 17 — 20 — 20 — 17 — 17 — 20

T  
A  
B

(8) A<sup>5</sup>

full

3 3 3

(20) — 17 — 19 — 0 — 16 — 19 — 0 — 14 — 16 — 14 — 17 — 14 — 0 — 16 — 14 — 12 — 14 — 12

T  
A  
B

D<sup>5</sup> F<sup>5</sup> G<sup>5</sup>

*8va* A

15 — 12 — 15 — 12 — 15 — 12 — 15 — 12 — 15 — 12 — 15 — 12 — 15 — 12 — 15 — 12 — 15 — 12 — 15 — 12

T  
A  
B

Pre Chorus A<sup>5</sup> D<sup>5</sup> C<sup>5</sup>

hur - ried time — no dis - grace — in - stead of rac - ing  
time is up — could - n't last, — but there's more things — I

Gtrs. 4+5

Gtr. 9 tacet

P.M. ---| P.M. ---| P.M. P.M. ---| P.M. ---| P.M. P.M. ---| P.M. ---| P.M.

7 — 5 — 5 — 7 — 5 — 5 — 7 — 5 — 7 — 5 — 5 — 7 — 5 — 5 — 5 — 3 — 3 — 5 — 3 — 3 — 5 — 3

T  
A  
B

G<sup>5</sup> A<sup>5</sup> D<sup>5</sup>

to con - clu - sion. Wish - ing all — your life a - way. No -  
have to do — I'm com - ing back — to try a - gain. Don't

P.M. ---| P.M. ---| P.M. P.M. ---| P.M. ---| P.M. P.M. ---| P.M. ---| P.M.

5 — 3 — 3 — 5 — 3 — 3 — 5 — 3 — 7 — 5 — 5 — 7 — 5 — 5 — 7 — 5 — 5 — 7 — 5 — 5 — 7 — 5

T  
A  
B









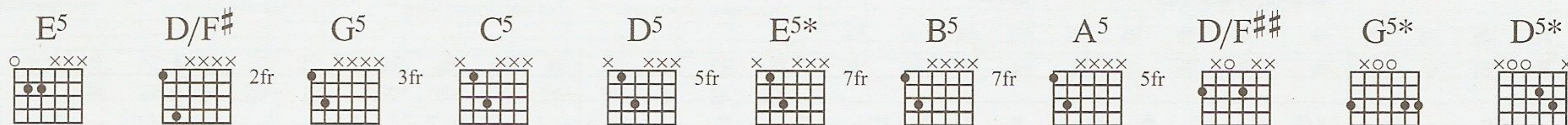






# ✧ MONTSÉGUR ✧

Words & Music by Janick Gers, Stephen Harris & Bruce Dickinson



♩ = 125

Gtrs. 1+2 (elec.)

(E)

First system of guitar notation for Gtrs. 1+2 (elec.). The staff shows a treble clef, key signature of one sharp (F#), and a 12/8 time signature. The music begins with a rest, followed by a series of eighth notes. A dynamic marking *f* w/dist. is present. Pedal points (P.M.) are indicated with dashed lines. The guitar tablature below the staff shows fret numbers: 7, 0-0-0-2-0-0-3-0-0, 0-2, 0-0-0-2-0-0-3-0-0, 5-3-2.

Second system of guitar notation for Gtrs. 1+2 (elec.). The staff continues the melody with eighth notes and a final measure with a repeat sign. Pedal points (P.M.) are indicated. The guitar tablature shows fret numbers: 0-0-0-2-0-0-3-0-0, 0-2, 5-5-3-3-2-5-3-2, 5-3.

Gtr. 3 (elec.)

Third system of guitar notation for Gtr. 3 (elec.). The staff shows a treble clef, key signature of one sharp (F#), and a 12/8 time signature. The music begins with a rest, followed by a series of eighth notes. A dynamic marking *f* w/dist. is present. Pedal points (P.M.) are indicated. The guitar tablature shows fret numbers: 7-7-7-9-7-7-10-7-7, 7-9, 7-7-7-9-7-7-10-7-7, 12-10-9.

Fourth system of guitar notation for Gtr. 3 (elec.). The staff continues the melody with eighth notes and a final measure with a repeat sign. Pedal points (P.M.) are indicated. The guitar tablature shows fret numbers: 7-7-7-9-7-7-10-7-7, 7-9, 7-7-10-10-9-7-10-9-7, 10.



Verse E<sup>5</sup>  
Gtr. 4  
f w/dist.

D/F<sup>♯</sup>

G<sup>5</sup>

C<sup>5</sup>

1. I stand a - lone in this de - so - late space, in  
2. Book of Old Tes - ta - ment crip - pled and black,

Gtr. 1  
P.M. -----  
Fig. 3 -----

TAB  
0 2 2 0 2 3 2 0 3 2 1 0

Gtr. 2  
P.M. -----  
Fig. 2 -----

TAB  
0 2 2 0 2 3 5 5 3 5 5

D/F<sup>♯</sup>

G<sup>5</sup>

E<sup>5</sup>

sim.

death they are tru - ly a - live, —  
Sa - tan his wea - pon is lust

P.M. -----  
Fig. 3 ends -----

TAB  
2 0 0 3 2 0 2 2

P.M. -----  
Fig. 2 ends -----

TAB  
2 0 2 0 0 0 2 2



E<sup>5</sup> D/F# G<sup>5</sup> C<sup>5</sup> D/F# G<sup>5</sup>

mas - sa - cared in - no - cents ev - il took place the an - gels were burn - ing in -  
liv - ing this ev - il dam - na - tion of flesh back to the tor - ture of

P.M. ----- P.M. ----- P.M. ----- P.M. ----- P.M. ----- P.M. -----

Gtr. 2 plays Fig. 2

TAB

0 2 2 0 2 3 2 0 3 2 2 0 2 0 0

E<sup>5</sup> D/F# G<sup>5</sup> C<sup>5</sup>

- side. Cen - tu - ries la - ter I won - der why, what  
life. The per - fect would will - ing - ly die at the stake and

Gtrs. 1,2+3

P.M. --- P.M. -----

TAB

0 2 2 0 0 X-X-X-5 5-X-X-X 5 5-X-X-X 5 5 0-0-0

D<sup>5</sup> E<sup>5</sup> D<sup>5</sup>

se - cret they took to their grave  
all of their fol - low - ers slain

P.M. ----- P.M. ----- P.M. -----

TAB

5 5 7 7 9 9 9 7

3 3 5 5 7 7 7 5

0 0 0 0 0 0 0 0

E<sup>5</sup> D/F# G<sup>5</sup> C<sup>5</sup>

still burn - ing he - re - tics un - der our skies.  
as for the know - ledge of God they have claimed. } Re -

P.M. -----

TAB

2 2 X-X-X-5 5 X-X-X 0 0 X-X-X 5 5

0 0 X-X-X-2 2 X-X-X 3 3 X-X-X 3 3 0 0 0



li - gion still burn - ing in - side. At the

P.M. -----| P.M. -----| P.M. -----|

TAB 5 3 5 3 0 0 0 7 5 7 5 0 0 0 9 7 9 7 0 0 0 9 7 7 5

**Chorus**

Gtrs. 1+2 E5\* D5 C5 D5

Gtr. 4 gates, and the walls of Mont - sé - gur. Blood on the stones of the

Gtrs. 5+6

TAB 8 9 9 7 7 5 5 5 5 7 7 12 8 9 10 7 7 8 5 5 8 5 5 10 7 7 9 5 7 7 4 5 5 2 5 5 2 5 3 5 2 3 7 4 5

E5\* D5 C5

ci - ta - del. At the gates, on the walls of Mont - sé - gur.

2

TAB 8 9 9 8 5 7 7 5 5 5 12 8 9 10 7 7 8 5 5 9 5 9 7 4 5 5 2 5 3



1, 3. 2. 4.

D<sup>5</sup> E<sup>5\*</sup> E<sup>5\*</sup>

Blood on the stones of the ci - ta - del. At the ci - ta - del. As

5 5 7 4 5 5 7 5 5 7 5

8 5 5 7 4 5 5 4 2 5 4 2 3 5 2 3 3 2 0 3 2 0

Bridge

§§

E<sup>5\*</sup> B<sup>5</sup> A<sup>5</sup>

Gtrs. 1+2

we kill then all so God will know his own (I°) he

Gtr. 7

*f* w/dist.

9 11 9 9 11 9 10 12 10 11

D<sup>5</sup> A<sup>5</sup> E<sup>5</sup> E<sup>5\*</sup> B<sup>5</sup>

1, 2. in - no - cents die for the Pope on his throne. Ca - tho - lic greed and its  
(§§) Laugh at the dark - ness and in God we trust. The eye in a tri - an - gle

7 9 7 7 9 7 9 10 9 9 9 11 9 9 11 9



A<sup>5</sup> D<sup>5</sup> A<sup>5</sup> E<sup>5</sup>

pa - ra - noid zeal, curse of the grail and the blood on the cross.  
 smil - ing with sin, no pass ov - er feast for the cur - sed with - in.

TAB

10 12 10 11 7 9 7 7 9 7 9 10 9 9

E<sup>5</sup>\* B<sup>5</sup> A<sup>5</sup> D<sup>5</sup> A<sup>5</sup>

Temp - lar be - liev - ers with blood on their hands. Joined in the cho - rus to  
 Fac - ing the sun as they went to their grave. Burn like a dog or you

TAB

9 11 9 9 11 9 10 12 10 11 7 9 7 7 9 7

E<sup>5</sup> E<sup>5</sup>\* B<sup>5</sup>

kill on com - mand. Burned at the stake, for their  
 live like a slave. Death is the price for your

TAB

9 10 9 9 9 11 9 9 11 9

To Coda ☺☺ To Coda ☺ D.S. al Coda

A<sup>5</sup> D<sup>5</sup> A<sup>5</sup> E<sup>5</sup>

soul's li - ber - ty. 1. To stand with the Cath - ars to die and be free. The  
 soul's li - ber - ty. 2. To still burn - ing He - re - tics

TAB

10 12 10 11 7 9 7 7 9 7 9 10 9 9



**Coda**

**E<sup>5</sup>** **(E)**

un - der our skies.

**Gtrs. 1+2**

P.M. -----

**TAB**

9 10 9 9

0 0 0 2 0 0 3 0 0 0 2

P.M. -----

P.M. -----

**TAB**

0 0 0 2 0 0 3 0 0 5 3 2 0 0 0 2 0 0 3 0 0 0 2 5 3 3 3 2 5 3 2 0 3

**Gtr. 3 (E)**

P.M. -----

Gtrs. 1+2 play Fig. 1

P.M. -----

**TAB**

7 7 7 9 7 7 10 7 7 7 9 7 7 7 9 7 7 10 7 7 12 10 9

**Gtr. 7 (elec.)**

P.M. ----- P.M. --- P.M. --- P.M. ----- P.M. --- P.M. --- P.M. ---

**f** w/dist.

**TAB**

14 14 14 16 14 14 17 14 14 14 16 14 14 14 16 14 14 17 14 14 19 17 16

P.M. -----

**TAB**

7 7 7 9 7 7 10 7 7 7 9 7 7 10 10 9 7 10 9 7 10

P.M. ----- P.M. --- P.M. ---

**TAB**

14 14 14 16 14 14 17 14 14 14 16 19 19 17 17 16 19 17 16 14 17



Gtr. Solo

Gtr. 8 (elec.) E<sup>5</sup>

D/F<sup>♯</sup>

G<sup>5</sup>

C<sup>5</sup>

D/F<sup>♯</sup>

G<sup>5</sup>

First system of guitar notation and tablature. The staff shows a melodic line with various chords (E<sup>5</sup>, D/F<sup>♯</sup>, G<sup>5</sup>, C<sup>5</sup>, D/F<sup>♯</sup>, G<sup>5</sup>) and a 4-measure rest. The tablature includes fret numbers (2, 3, 0, 2, 3, 3, 3, 1, 3, 1, 0, 0, 1, 3, 1) and dynamic markings (f w/dist., full). A P.H. (pick harmonic) is indicated with a dashed line.

Gtr. 1 plays Fig. 3  
Gtr. 2 plays Fig. 2

E<sup>5</sup>

D/F<sup>♯</sup>

Second system of guitar notation and tablature. The staff shows a melodic line with chords (E<sup>5</sup>, D/F<sup>♯</sup>) and a P.M. (palm mute) marking. The tablature includes fret numbers (0, 2, 2, 0, 2, 3, 0, 10, 10, 10, 8, 7, 8) and dynamic markings (full).

G<sup>5</sup>

C<sup>5</sup>

D/F<sup>♯</sup>

G<sup>5</sup>

Third system of guitar notation and tablature. The staff shows a melodic line with chords (G<sup>5</sup>, C<sup>5</sup>, D/F<sup>♯</sup>, G<sup>5</sup>) and a 4-measure rest. The tablature includes fret numbers (7, 8, 7, 10, 8, 7, 9, 8, 9, 8, 7, 10, 8, 10, 8, 9, 8, 10, 8, 9, 8, 10, 7, 8, 7, 10, 7, 8, 10, 7, 8, 7) and dynamic markings (full).

E<sup>5</sup>

D/F<sup>♯</sup>

Fourth system of guitar notation and tablature. The staff shows a melodic line with chords (E<sup>5</sup>, D/F<sup>♯</sup>) and an 8va (octave) marking. The tablature includes fret numbers (10, 8, 10, 15, 12, 14) and dynamic markings (full).

G<sup>5</sup>

C<sup>5</sup>

D/F<sup>♯</sup>

G<sup>5</sup>

E<sup>5</sup>

Fifth system of guitar notation and tablature. The staff shows a melodic line with chords (G<sup>5</sup>, C<sup>5</sup>, D/F<sup>♯</sup>, G<sup>5</sup>, E<sup>5</sup>) and an 8-measure rest. The tablature includes fret numbers (15, 17, 17, 15, 17, 17, 15, 14, 15, 14, 15, 15, 17, 12) and dynamic markings (full).



First system of guitar notation. Treble clef, key signature of one sharp (F#). Chords indicated above the staff: D/F#, G<sup>5</sup>, C<sup>5</sup>. Fingering numbers (4, 5) are shown above notes. Tablature below shows fret numbers: 0-10-0-8-0-7-0, 10-0-8-0-7-0, 9-0-7-0-5-0, 4-0, 7-0-5-0, 4-4, 4-5-4, 7-4-7.

Second system of guitar notation. Treble clef, key signature of one sharp (F#). Chords indicated above the staff: D/F#, G<sup>5</sup>, E<sup>5</sup>. Fingering numbers (3, 5) are shown above notes. Tablature below shows fret numbers: 4-5-4, 7, 4-5, 7, 4, 7, 4-5-4, 4-5-7, 4, 5-7-5-4, 7-5-4, 7, 4-5-7-4, 7-5, 7-5-2, 1/4, 0.

Interlude section. Treble clef, key signature of one sharp (F#). Chords indicated above the staff: E<sup>5</sup>, D<sup>5</sup>, C<sup>5</sup>, D<sup>5</sup>. Fingering numbers (3, 2, 1/2) are shown above notes. Tablature below shows fret numbers: 8, 8-8-7-8-7-8-7-10, 7-10-8, 10, 10-8, 7-7-10. Labels: full, 3, 2, full, 1/2.

Third system of guitar notation. Treble clef, key signature of one sharp (F#). Chords indicated above the staff: E<sup>5</sup>\*, E<sup>5</sup>, D<sup>5</sup>, C<sup>5</sup>. Fingering numbers (2, 3, 2) are shown above notes. Tablature below shows fret numbers: 8, 8-7, 8, 8-8-7-8-7-8-7-10, 7-10-8, 10, 10-8, 7-7-10. Labels: full, 2, full, 3, 2, full.



First system of guitar notation, featuring a treble clef staff and a TAB staff. The treble staff contains musical notation with a key signature of one sharp (F#) and a 4/4 time signature. The TAB staff shows fret numbers (10, 10, 8, 7, 7, 10) and includes dynamic markings like "full" and "1/2".

Second system of guitar notation, featuring a treble clef staff and a TAB staff. The treble staff contains musical notation with a key signature of one sharp (F#) and a 4/4 time signature. The TAB staff shows fret numbers (7, 7, 9, 8, 8, 7) and includes dynamic markings like "1/2", "full", and "Gtr. 5".

Third system of guitar notation, featuring a treble clef staff and a TAB staff. The treble staff contains musical notation with a key signature of one sharp (F#) and a 4/4 time signature. The TAB staff shows fret numbers (9, 10, 9, 7, 9, 11, 9, (9)) and includes dynamic markings like "Gtrs. 5+6".

Fourth system of guitar notation, featuring a treble clef staff and a TAB staff. The treble staff contains musical notation with a key signature of one sharp (F#) and a 4/4 time signature. The TAB staff shows fret numbers (9, 10, 9, 7, 9, 11, 11, 9, 14, 12, 14, 14, 11, 9, 10, 9, 7, 9, 11, 9, (9)) and includes dynamic markings like "E5\*", "G5\*", "D5\*", and "P.M."

Fifth system of guitar notation, featuring a treble clef staff and a TAB staff. The treble staff contains musical notation with a key signature of one sharp (F#) and a 4/4 time signature. The TAB staff shows fret numbers (9, 10, 9, 7, 9, 10, 10, 9, 10, 9, 7, 9, 11, 11, 9, 14, 12, 14, 14, 11) and includes dynamic markings like "C5", "E5\*", "G5\*", "D5\*", and "P.M."



E<sup>5</sup>\* C<sup>5</sup>

Gtr. 6

TAB 9 10 9 7 9 11 9 (9) 5 7 5 4 5 7 5 0

Gtr. 5

TAB 12 14 12 11 12 14 12 12 14 12 11 12 13 13

full

G<sup>5</sup> G<sup>5</sup>\* D<sup>5</sup>\* E<sup>5</sup>\*

P.M.

TAB 9 10 9 7 9 11 11 9 14 12 14 14 11 5 7 5 4 5 7 5 0

TAB 12 14 12 11 12 14 12 12 12 12 15 14 12 14 12 11 12 14 12

C<sup>5</sup> G<sup>5</sup> G<sup>5</sup>\* D<sup>5</sup>\*

*D.S.S. al Coda II*

As

P.M.

TAB 9 10 9 7 9 10 10 9 10 9 7 9 11 11 9 14 12 14 14 11

TAB 12 14 12 11 12 13 13 12 14 12 11 12 14 12 12 12 12 15 14

full

12/8



♣♣ Coda

stand with the Cath - ers to die and be free. At the gates, and the walls

Gtr. 7

Gtr. 5

TAB

TAB

of Mont - sé - gur. Blood on the stones of the ci - ta - del. At the

TAB

TAB



E<sup>5</sup>\* B<sup>5</sup> A<sup>5</sup> D<sup>5</sup> A<sup>5</sup>

gates, and the walls of Mont - sé - gur. Blood on the stones of the

TAB 9 11 9 9 11 9 10 12 10 11 7 9 7 7 9 7

TAB 9 10 9 9 10 12 14 15 14 14 7 9 7 7 9 10

1. 2.

E<sup>5</sup> E<sup>5</sup> E<sup>5</sup> B<sup>5</sup> A<sup>5</sup>

ci - ta - del. At the ci - ta - del.

Gtrs. 1,2+3

TAB 9 10 9 9 9 9 9 10 9 9 9 7 9 7 7 5

TAB 12 14 12 9 12 14 12 9

rall.

D<sup>5</sup> A<sup>5</sup> E<sup>5</sup> E<sup>5</sup> B<sup>5</sup> A<sup>5</sup> D<sup>5</sup> G<sup>5</sup> E<sup>5</sup>

ad lib. noise + feedback

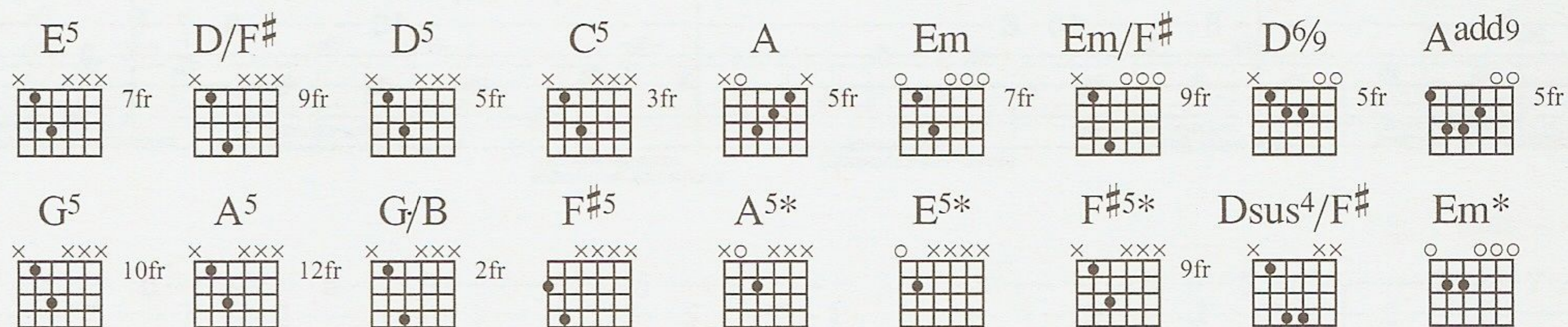
TAB 7 5 7 2 9 7 9 7 5 7 5 3 2 0 2 2 0



# ✧ DANCE OF DEATH ✧

Words & Music by Janick Gers & Stephen Harris

Gtrs. 6+7  
6 = D 3 = G  
5 = A 2 = B  
4 = D 1 = E



♩ = 50  
E5

Gtr. 1 (acous.)

mf

TAB

5 7 5 7 5 7 10 7 10 7 | 3 5 3 5 3 1 3 1 3 1

Gtr. 2 (elec.)

mf clean tone  
let ring

TAB

7 9 7 9 7 9 12 9 12 9 | 5 7 5 7 5 3 5 3 5 3

D5

E5

TAB

1 3 1 3 1 3 5 3 5 3 | 5 7 5 7 5 5 7 5 7 5

TAB

3 5 3 5 3 5 7 5 7 5 | 7 9 7 9 7 7 9 7 9



Gtr. 3 (elec.)

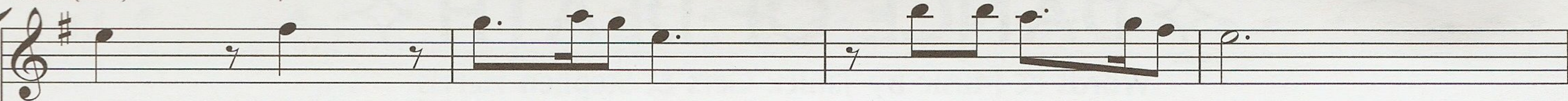
D/F#

D<sup>5</sup>

C<sup>5</sup>

D<sup>5</sup>

E<sup>5</sup>



*mf* clean tone

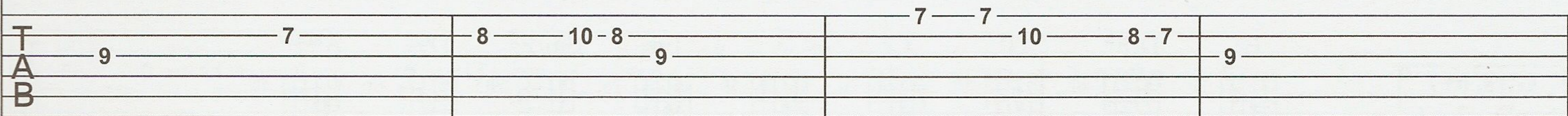
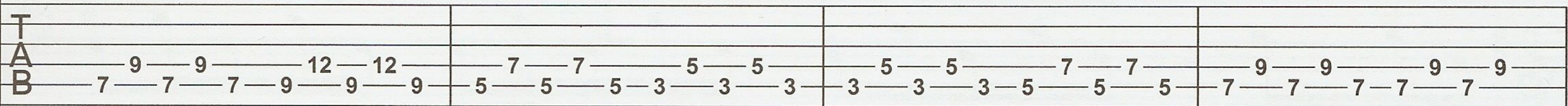
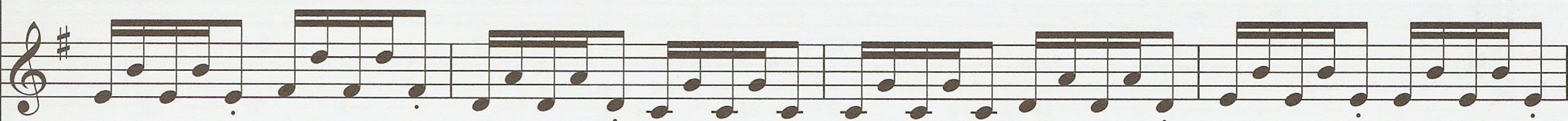
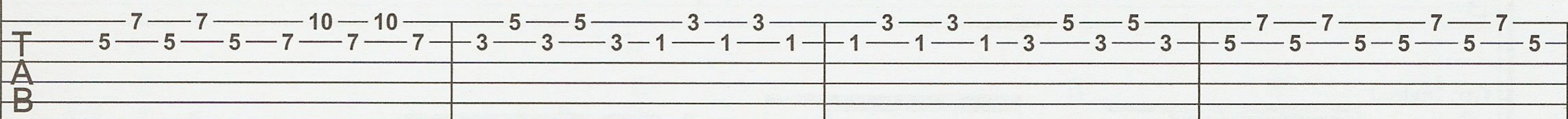


Fig. 1 -----



Gtr. 4 (elec.)

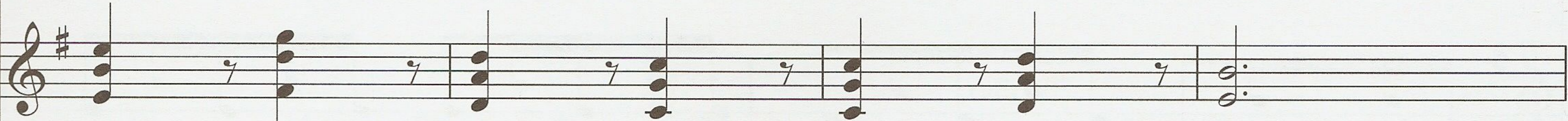
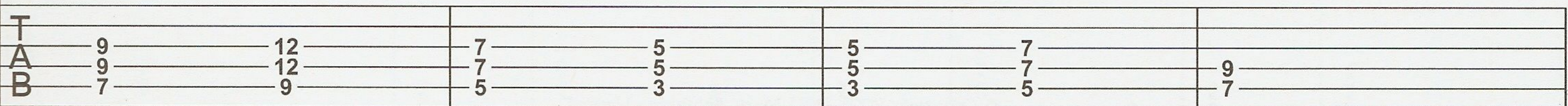


Fig. 2 -----

*mf* clean tone





**Fig. 1**  
 D/F# D<sup>5</sup> A C<sup>5</sup> D<sup>5</sup> E<sup>5</sup>

Fig. 1 ends -----

**Fig. 2**  
 Fig. 2 ends -----

**Verse**  
 E<sup>5</sup> D/F# D<sup>5</sup> C<sup>5</sup> D<sup>5</sup>

Let me tell you a sto - ry to chill the bones, 'bout a thing that I  
 I was ramb - ling en - joy - ing the bright moon - light, gaz - ing up at the

Gtr. 2  
 Gtr. 1 plays fig. 1  
 Gtr. 3 tacet  
 Gtr. 4 plays fig. 2



E<sup>5</sup> D/F<sup>#</sup> D<sup>5</sup> A

saw. stars. One night wan - der - ing in the Ev - er - glades,  
Not a - ware of a pre - sence so near to me,

TAB

7 9 7 9 7 7 9 7 9 7 7 9 7 9 12 9 12 9 5 7 5 7 5 0 2 2 0

C<sup>5</sup> D<sup>5</sup> E<sup>5</sup>

I'd one drink, but no more.  
watch - ing my ev - 'ry move.

TAB

3 5 3 5 3 5 7 5 7 0 7 9 7 9 7 7 9 7 9 7

E<sup>5</sup> D/F<sup>#</sup> D<sup>5</sup> C<sup>5</sup>

Feel - ing scared, and I fell to my knees, as  
Then they sum - moned me ov - er to join in with

P.M. -----

TAB

9 9 9 9 9 9 12 12 12 12 12 12 7 7 7 7 7 7 5 5 5 5 5 5  
7 7 7 7 7 7 9 9 9 9 9 9 5 5 5 5 5 5 3 3 3 3 3 3

Gtrs. 1+4

Finger-picked  
Gtr. 3 doubles ad lib.

TAB

9 9 9 9 9 9 12 12 12 12 12 12 7 7 7 7 7 7 5 5 5 5 5 5  
9 9 9 9 9 9 12 12 12 12 12 12 7 7 7 7 7 7 5 5 5 5 5 5  
7 7 7 7 7 7 9 9 9 9 9 9 5 5 5 5 5 5 3 3 3 3 3 3



D<sup>5</sup> E<sup>5</sup>

some - thing rushed me from the trees. dead.

them to the dance of the

TAB

5 5 5 5 5 5 7 7 7 7 7 7 9 9 9 9 9 9 9 9 9 9

3 3 3 3 3 3 5 5 5 5 5 5 7 7 7 7 7 7 7 7 7 7

D/F# D<sup>5</sup> A

In Took me to cir - an cle un of - ho l y place fol - lowed and them,

to the to cir - cle of fire I

TAB

9 9 9 9 9 9 12 12 12 12 12 12 7 7 7 7 7 7 2 2 2 2 2

7 7 7 7 7 7 9 9 9 9 9 9 5 5 5 5 5 5 0 0 0 0 0



1. C<sup>5</sup> D<sup>5</sup> E<sup>5</sup>

that is where I fell from grace.  
in - to the mid - dle I was

TAB

5 5 5 5 5 5 7 7 7 7 7 7 9 9 9 9 9 9 9 9 9 9 9 9

3 3 3 3 3 3 5 5 5 5 5 5 7 7 7 7 7 7 7 7 7 7 7 7

TAB

5 5 5 5 5 5 7 7 7 7 7 7 9 9 9 9 9 7 5 4 4 5

5 5 5 5 5 5 7 7 7 7 7 7 9 9 9 9 9 7 5 4 4 5

3 3 3 3 3 3 5 5 5 5 5 5 7 7 7 7 7 7 7 7 7 7 7 7

2.

$\text{♩} = 80$

Em

led.

Gtrs. 1+4

3 3 3 3 3 3 3

TAB

0 0

0 0

9 9

0 0

Gtrs. 2+5

3 3 3 3 3 3 3

TAB

0 0

0 0

9 9 9 9 9 9 11 11 11 7 9 9 9 9 9 11 11 11 7 9 9 9 9

X X

7 7 7 7 7 7 9 9 9 5 5 5 7 7 7 7 7 9 9 9 5 5 5



Verse

E<sup>5</sup>\*

Em<sup>7</sup>/F<sup>♯</sup>

D<sup>6</sup>/<sub>9</sub>

Aadd<sup>9</sup>

As if time had stopped still, I was numb with fear but

Fig. 3 -----

TAB

0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0
9	9	12	12	7	7	6	6
7	7	9	9	5	5	7	7
0	0					5	5

TAB

0	0	0	0	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0	0	0
9	9	9	9	0	0	0	0	7	7	7	7	6	6
9	9	9	9	12	12	12	12	7	7	7	7	7	7
7	7	7	7	9	9	9	9	5	5	5	5	7	7
												5	5

Cmaj<sup>7</sup>

D<sup>6</sup>/<sub>9</sub>

Em

still I want - ed to go.

Fig. 3 ends -----

TAB

0	0	0	0	0	0	0	0	0	0	0	0	0	0
5	5	5	5	7	7	7	7	0	0	0	0	0	0
3	3	3	3	5				0	0	0	0	0	0
								9	9	9	11	11	7
								X	X	X	X	X	X
								7	7	7	9	9	5

TAB

0	0	0	0	0	0	0	0	0	0	0	0	0	0
5	5	5	5	7	7	7	7	0	0	0	0	0	0
3	3	3	3	5	5	5	5	0	0	0	0	0	0
								9	9	9	9	11	11
								X	X	X	X	X	X
								7	7	7	7	9	9



Gtrs. 1+4 play Fig. 3

E<sup>5\*</sup> Em<sup>7</sup>/F<sup>#</sup> D<sup>6/9</sup> Aadd<sup>9</sup>

And the blaze of the fire did no hurt up - on me,

TAB

0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
9	9	9	9	0	0	0	0	7	7	7	7	6	6	6	6
9	9	9	9	12	12	12	12	7	7	7	7	7	7	7	7
7	7	7	7	9	9	9	9	5	5	5	5	5	5	5	5

Cmaj<sup>7</sup> D<sup>6</sup> Em

as I walked on - to the coals.

TAB

0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
5	5	5	5	7	7	7	7	9	9	9	9	11	11	11	7
5	5	5	5	7	7	7	7	X	X	X	X	X	X	X	X
3	3	3	3	5	5	5	5	7	7	7	7	9	9	9	5

E<sup>5\*</sup> Em<sup>7</sup>/F<sup>#</sup> D<sup>6</sup> Aadd<sup>9</sup> Cmaj<sup>7</sup> D<sup>6</sup>

Then I felt I - was in a trance and my spi - rit was lift - ed from me.

Gtr. 2

Gtrs. 1, 4+5 doubles ad lib.

TAB

0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
9	9	9	9	0	0	0	7	7	7	6	6	6	5	5	5
9	9	9	9	12	12	12	7	7	7	7	7	7	5	5	5
7	7	7	7	9	9	9	5	5	5	7	7	7	3	3	3

Em E<sup>5\*</sup> Em<sup>7</sup>/F<sup>#</sup>

And if on - ly

TAB

0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
9	9	9	9	9	9	11	11	11	7	9	9	9	0	0	0
X	X	X	X	X	X	X	X	X	X	X	X	9	12	12	12
7	7	7	7	7	7	9	9	9	5	5	5	7	9	9	9



**D<sup>6/9</sup>** **Aadd<sup>9</sup>** **Cmaj<sup>7</sup>** **D<sup>6/9</sup>**

some - one had the chance\_ to wit - ness what hap - pened to ne.\_

TAB

0	0	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0
7	7	7	7	7	6	6	6	5	5	5	5
5	5	5	5	7	7	7	7	3	3	3	5

**Em** **E<sup>5\*</sup>** **Em<sup>7</sup>/F<sup>#</sup>**

And I danced, and I

TAB

0	0	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0
9	9	9	9	9	11	11	11	9	9	9	9
X	X	X	X	X	X	X	X	9	9	9	12
7	7	7	7	7	9	9	9	5	5	5	9

**D<sup>6/9</sup>** **Aadd<sup>9</sup>** **Cmaj<sup>7</sup>** **D<sup>6/9</sup>**

pranced and I sang with them.\_ All had death in their eyes.\_

TAB

0	0	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0
7	7	7	7	6	6	6	5	5	5	7	7
5	5	5	5	7	7	7	3	3	3	5	5

**Em** **E<sup>5\*</sup>** **Em<sup>7</sup>/F<sup>#</sup>**

Life - less fig - ures,

TAB

0	0	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0
9	9	9	9	9	11	11	11	9	9	9	9
X	X	X	X	X	X	X	X	9	9	9	12
7	7	7	7	7	9	9	9	5	5	5	9



D<sup>6/9</sup>      Aadd<sup>9</sup>      Cmaj<sup>7</sup>      rall. D<sup>6/9</sup>      Em

they were un - dead, all of them. — They had as - cend - ed - from — Hell.

T 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

A 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

B 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

♩ = 115

Interlude  
N.C.  
Gtrs. 1,4+5 tacet

Gtr. 3

T 9 7 8 7 9 7 9 9 7 8 7 9 7 9 9 7 8 7 9 7 9 9 7 7 7 7 7 7

A 9 7 8 7 9 7 9 9 7 8 7 9 7 9 9 7 8 7 9 7 9 9 7 7 7 7 7 7

B 9 7 8 7 9 7 9 9 7 8 7 9 7 9 9 7 8 7 9 7 9 9 7 7 7 7 7 7

E<sup>5</sup> chords implied by bass      D/F<sup>♯</sup>      G<sup>5</sup>      E<sup>5</sup>

Gtrs. 5+6 (elec.)

*ff* w/dist.

Gtr. 7 (elec.) (6=D)

*ff* w/dist.

T 8 7 9 7 9 5 7 8 7 9 7 8 8 10 7 10 8 7 8 8 8 8 7 9 7 7 7 7 8 7 9 7 9 9 7

A 8 7 9 7 9 5 7 8 7 9 7 8 8 10 7 10 8 7 8 8 8 8 7 9 7 7 7 7 8 7 9 7 9 9 7

B 8 7 9 7 9 5 7 8 7 9 7 8 8 10 7 10 8 7 8 8 8 8 7 9 7 7 7 7 8 7 9 7 9 9 7

T 7 4 5 4 7 4 5 5 7 9 7 5 4 5 5 5 5 4 7 5 4 4 4 5 4 7 5 7 7 4

A 7 4 5 4 7 4 5 5 7 9 7 5 4 5 5 5 5 4 7 5 4 4 4 5 4 7 5 7 7 4

B 7 4 5 4 7 4 5 5 7 9 7 5 4 5 5 5 5 4 7 5 4 4 4 5 4 7 5 7 7 4

Fig. 4 -



E<sup>5</sup> D/F<sup>♯</sup> G<sup>5</sup> E<sup>5</sup>

TAB 8-7 9-7-9-9 7-8-7 9-7-9-9-9 7-7-7-7-7-7-8-7 9-7-9-9 7 8-7 9-7-9-9 7-8-7 9-7-9-9-9

TAB 5-4 7-5-7-7 4-5-4 7-5-7-7-7 4-4-4-4-4-4-5-4 7-5-7-7 4 5-4 7-5-7-7 4-5-4 7-5-7-7-7

poco a poco accel.

D/F<sup>♯</sup> G<sup>5</sup> E<sup>5</sup> D/F<sup>♯</sup> G<sup>5</sup> E<sup>5</sup>

TAB 7-7-7-7-7-7-8-7 9-7-9 5-7 8-7 7-8-8-10 7 10-8-7-8-8-8 8-7 9-7 7-7-7-8-7 9-7-9-9 7

TAB 4-4-4-4-4-4-5-4 7-5-7 5-7 9-7 7-9-9-10 7 10-9-7-9-9-9 9-7 7-7-7-9-7 10-9 10-9-10-10 7

D/F<sup>♯</sup> G<sup>5</sup> E<sup>5</sup>

TAB 8-7 7-8-8-10 7 10-8-7-8-8-8 8-7 7-7-7-8-7 9-7-9

TAB 9-7 10 7-9-9-10 7 10-9-7-9-9-9 9-7 10-9 7-7-7-9-7 10-9-10

Fig. 4 ends -----|



## Pre-Chorus

Gtr. 5 tacet E<sup>5</sup>D/F<sup>♯</sup>G<sup>5</sup>A<sup>5</sup>D<sup>5</sup>G<sup>5</sup>

As I danced with the dead my free - spi - rit was laugh - ing and howl - ing  
 Un - til the time came to re - un - ite us, both my spi - rit came back

Gtr. 6

Fig. 5 -----

TAB: 9 12 12 14 7 12

B: 7 9 10 12 5 10

Gtr. 7

Fig. 6 -----

TAB: 2 5 5 7 0 5

B: 2 4 5 7 0 5

E<sup>5</sup>E<sup>5</sup>D/F<sup>♯</sup>G<sup>5</sup>A<sup>5</sup>

down at me, be - low my un - dead bo - dy just  
 down to me. I did not know if I was a - live or dead, as the

TAB: 9 5-4 7-5-7-5 4-0 9 12 12 14

B: 7 7 9 10 12

TAB: 2 5-4 7-5-7-5 4-0 2 5 5 7

B: 2 4 5 7



1. G<sup>5</sup> E<sup>5</sup> C<sup>5</sup> G/B 2. E<sup>5</sup> C<sup>5</sup> G/B

danced the cir - cle of death.  
oth - ers all joined in with me.

Gtrs. 5+6

Fig. 5 ends -----|

TAB 7 12 9 5 5 9 7 5 5 9 7

5 10 7 3 2

Fig. 6 ends -----|

TAB 0 5 2 5 5 2 5 5 2

0 5 2 3 2

Chorus

E<sup>5</sup> D/F<sup>#</sup> G<sup>5</sup> E<sup>5</sup>

2° only

By luck then a skir - mish start - ed and took the at - ten - tion a - way from me.

Gtr. 6

Gtr. 7 plays Fig. 4

TAB 8 7 9 7 9 9 7 8 7 9 7 9 9 9 7 7 7 7 7 7 8 7 9 7 9 5 7

D/F<sup>#</sup> G<sup>5</sup> E<sup>5</sup>

When they took their gaze from me was the mo - ment that I fled.

TAB 8 7 9 7 9 9 7 8 7 9 7 9 9 9 7 7 7 7 7 7 8 7 9 7 9 5 7



I ran like hell fast - er than the wind but be - hind, I did not glance. —

D/F# G<sup>5</sup> E<sup>5</sup>

TAB: 8-7-9 7-8-8-10-7-8-8-8 8-7-9 7-7-7-8-7 9-7-9 9-7

1.

D/F# G<sup>5</sup> E<sup>5</sup>

One thing that I did not dare was to

TAB: 8-7-9 7-8-8-10-7-8-8-8 8-7-9 7-7-7-8-7 9-7-9 9-7

2.

D/F# G<sup>5</sup> E<sup>5</sup> Gtr. Solo E<sup>5</sup> D/F# G<sup>5</sup> A<sup>5</sup>

look just straight a - head.

Gtr. 8 (elec.) *ff* w/dist.

Gtr. 5 tacet  
Gtr. 6 plays Fig. 5  
Gtr. 7 plays Fig. 6

TAB: 8-7-9 7-7-7-8-7 9-7-9 5-7-7-9-10 7-9 9-7-5 9-7-7-7-9-7 10-7-9



D<sup>5</sup> G<sup>5</sup> E<sup>5</sup> E<sup>5</sup> D/F<sup>5</sup>

8<sup>va</sup>

w/wah-wah  
full full

3 3

7 5 7 5 7 5 7 7 0 0 0 0 10 10 12 14 15 14 12 15

G<sup>5</sup> A<sup>5</sup> D<sup>5</sup> G<sup>5</sup> E<sup>5</sup> C<sup>5</sup> G/B

(8)

3 3 3 3 3

full full

12 15-12 14 12 15-12 14 24 14-12 14 14 12 11 12 12 14 (14) 17-17 15

E<sup>5</sup> D/F<sup>5</sup> G<sup>5</sup> A<sup>5</sup>

(8)

6 6 6 3 3

19-15 19-15-19 15-15-19-15 15-19 15-15-19-15 19-15 15-19-15 19 15 19-15 19-15 15-19-15 19-0 19 19 12

D<sup>5</sup> G<sup>5</sup> E<sup>5</sup> E<sup>5</sup> D/F<sup>5</sup>

(8)

full 1/2 1/4

10 15-12 14 14-12 14 12 14 12 15 15-12 17-12 0 12 10 12 14 14 14 15 12 14



Chord progression:  $G^5$   $A^5$   $D^5$   $G^5$   $E^5$   $C^5$   $G/B$

8va

12-0 15-17-15-14-15-14 17-14 17-15 17 14-15-14 17 19-19 19-20 20 17-19-20-20

1 1/2 1/2 full

3 3 3 3 3

Chord progression:  $F^{\#5}$   $A^{5*}$   $D^5$   $A^{5*}$   $E^{5*}$

Gtrs. 6+7

Gtr. 5

*ff* w/dist. P.H. ----- w/bar - - - w/bar - - -

full full full full

4 4 4 6 4 4 2 2 11 10 12 10 12 10 12 12 10 12 10 9 11 9 11 9 7 9 7 9 7 6

5 3

Chord progression:  $F^{\#5}$   $A^{5*}$   $D^{5*}$   $A^{5*}$

8va

full full full full

11 9-10 12 9 12 14 2 10 12 10 9 10 11 9 10 9 11 9 7 9 (9) 9 14 14 17 14 17 14 16 14 17

5

3 3

Chord progression:  $E^{5*}$   $F^{\#5}$

(8)

full 1/4 1/2

17-14 16 14-17-14-17-14-17-14-14-14-17-14-17-14 16 14-15-14-12 14 17-16-14 16 16-14-16-16 16

6 6 3



Interlude

F#5\*

A<sup>5</sup>

D<sup>5</sup>

A<sup>5</sup>

E<sup>5</sup>

Gtr. 5

Gtr. 6

*ff* w/dist.

Gtr. 7

P.M.

Gtr. 8 tacet

F#5\*

A<sup>5</sup>

D<sup>5</sup>

A<sup>5</sup>

E<sup>5</sup>

F#5\*



Solo

Gtrs. 6+7

Gtr. 8

E<sup>5</sup> G<sup>5</sup> C<sup>5</sup> G<sup>5</sup>

full

3 3 5 3 3

15 17-15-13-12-13-12-13 12-10-12 13-0-12 14-12-11-9 14-13-12 15-14-15-12 15-12-12

8<sup>va</sup>

D<sup>5</sup> G<sup>5</sup> E<sup>5</sup>

(8)

3 5

15-14-12 12 12 14-12 15 12 15-14-12 14 12 14-13-12 14 12 14-12-10 12-13

rake....

E<sup>5</sup> G<sup>5</sup> C<sup>5</sup> G<sup>5</sup>

6 5 5 5 6

12-13-12 12 12-13-0 12-16-12 8 10-8-7 8 7 8 7-10-8-7 8 8 7-10-8-7 8 7-8-10

15-12 15-12-12

D<sup>5</sup> G<sup>5</sup> E<sup>5</sup>

6 5 6 3 5 5 5 5

10-7-0-7-8-10-8 10 8-12-8 10 8-10-8 10 8-12-8-X 12-8 8-12-8-8 10-8-7 8 8 7-10-8-7 8 7

E<sup>5</sup> G<sup>5</sup> C<sup>5</sup> G<sup>5</sup> D<sup>5</sup> G<sup>5</sup> E<sup>5</sup>

full

4 0 4-0-5-0 5 0 7 0 9 0 11 0 12 0 14















Ly - ing in your sleep, might be ly - ing in your bed, and you

TAB

D/F# G<sup>5</sup> E<sup>5</sup>

wake from your dreams, to go danc - ing with the dead.

TAB

D/F# G<sup>5</sup> E<sup>5</sup>

TAB

1, 2.  
D/F# G<sup>5</sup> E<sup>5</sup>  
*1° only*

When you're

TAB



13. D/F# G5 E5 D5 E5 D5 E5 D5

Gtr. 6

Gtr. 9

TAB

8-7 9-7 7-7-7-8-7 9-7-9-7 9 8 5 7 7 5 7 5

Gtr. 5

Gtr. 8

TAB

7 9 10 10 7 9 9 7 10 9

Gtr. 7

TAB

9-7-5 9 7-7-7-9-7 10-9-10-7 9 7 9 7 5 5

Gtr. 6

Gtr. 9

E5 D/F# D5 C5 D5 E5

TAB

3-5 5-7

Gtr. 5

Gtr. 8

TAB

4 10

Gtr. 3

mf clean tone

TAB

9 7 8 10-8 9 7-7 10 8-7 9

Gtr. 2

mf clean tone

TAB

9-9 12-12 9 7-7 5-5 3-3 3-3 5-5 7-7 5 9-9 9-9 7-7 7-7 7-7



E<sup>5</sup> Dsus<sup>4</sup>/F<sup>#</sup> D<sup>5</sup> A C<sup>5</sup> D<sup>5</sup> E<sup>5</sup>

Gtr. 4 /

TAB

Verse Gtr. 4 plays Fig. 2

E<sup>5</sup> D/F<sup>#</sup> D<sup>5</sup> C<sup>5</sup> D<sup>5</sup> E<sup>5</sup>

To this day I guess I'll nev - er know just why they let me go.

TAB

D/F<sup>#</sup> D<sup>5</sup> A C<sup>5</sup> D<sup>5</sup> Em\*

But I'll nev - er go danc - ing no more, 'til I dance with the dead.

Gtr. 3

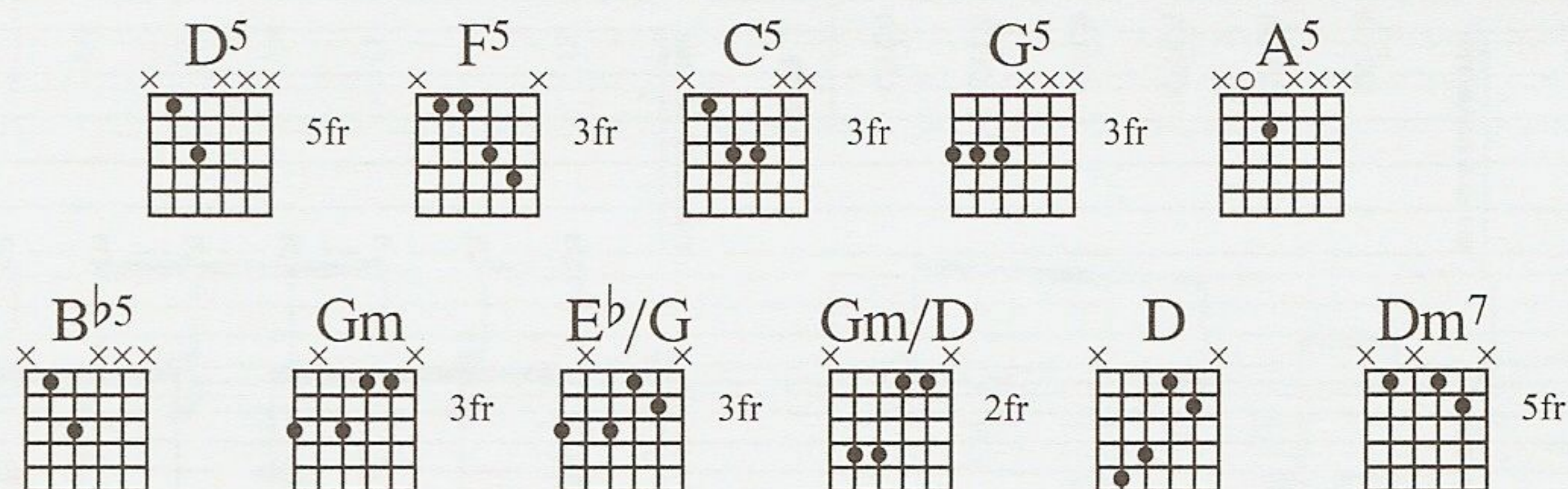
TAB



# ✧ GATES OF TOMORROW ✧

Words & Music by David Murray, Stephen Harris & Bruce Dickinson

Gtrs. 1-5  
6 = D 3 = G  
5 = A 2 = B  
4 = D 1 = E



♩ = 165

Gtr. 1 G<sup>5</sup>

finger-picked  
*ff* w/dist.

1. 4/4

TAB

3-3-3-5-3-3-7-3 3-5-3-3-5-3-3-3 3-1-1-1-1-1-3-1 1-5-1-1-3-1-1-1  
3-3-3-3-3-3-3-3 3-3-3-3-3-3-3-3 3-1-1-1-1-1-1-1 1-1-1-1-1-1-1-1

G<sup>5</sup> F<sup>5</sup> 1.

Fig. 1 -----

TAB

3-3-3-5-3-3-7-3 3-5-3-3-5-3-3-3 3-1-1-1-1-1-3-1 1-5-1-1-3-1-1-1  
3-3-3-3-3-3-3-3 3-3-3-3-3-3-3-3 3-1-1-1-1-1-1-1 1-1-1-1-1-1-1-1

2.

E<sup>b5</sup> F<sup>5</sup>

Fig. 1 ends ----- Fig. 2 -----

TAB

1-5-1-1-3-1-1-0 4-4-4-6-4-4-4-4 3-3 3-3-4-3 5-5  
1-1-1-1-1-1-1 3-3-3-3-3-3 4-4 4-4-4-4 3-5 5-5-5-5-5-5 6-6

Gtr. 2

*ff* w/dist.

TAB

1 3  
1 3  
1 3



1. 2.  $G^5$   
 Gtr. 1 plays Fig. 1  
 Gtr. 3

Fig. 2 ends -----

P.M. -----  
*ff* w/dist.

TAB

5-8-5-5-6-5 6-4 5-8-5-5-6-5 6-5 5-5-5-5-5-5-5-5 5-5-5-5-5-5-5-5

P.M. --| P.M. --| P.M. ---| P.M. --| P.M. P.M.

TAB

5 5

$F^5$   $E^b5$   
 Gtr. 1 plays Fig. 2

P.M. -----

TAB

5-5-5-5-5-5-5-5 5-5-5-5-5-5-5-5 5-5-5-5-5-5-5-5 5-5-5-5-5-5-5-5

P.M. P.M. --| P.M. ---| P.M. --| P.M. P.M. P.M. --| P.M. --| P.M. ---| P.M. --| P.M. P.M.

TAB

5 3 3 3 3 3 3 3 3 3 3 3 1 1 1 1 1 1 1 1 1 1 1 1

1. 2.  $F^5$   $F^5$

P.M. -----

TAB

5-5-5-5-5-5-5-5 5-5-5-5-5-5-5-5 5-5-5-5-5-5-5-5 5-5-5-5-5

P.M. --| P.M. --| P.M. ---| P.M. --| P.M. --|

TAB

3 3 3 3 3 3 3 3 3 3 3 3 1 3 3 3 3 3 3 3 3 3 3 3



poco a poco accel.

G<sup>5</sup>

F<sup>5</sup>

Gtr. 4 Gtr. 1 plays Fig. 1

*ff* w/dist.

Gtr. 3 doubles ad lib.

P.M. --| P.M. --| P.M. ---| P.M. --| P.M. P.M. P.M. --|

E<sup>b</sup>5

F<sup>5</sup>

Gtr. 1 plays Fig. 2

P.M. P.M. --| P.M. --| P.M. --|

Verse

G<sup>5</sup>

F<sup>5</sup>

Weav - ing men a thread child - 'round ren, your the heart souls and of your the soul, dead, de - I've

Gtr. 4 tacet

Gtr. 5

*ff* w/dist.

P.M. --| P.M. --| P.M. ---| P.M. --| P.M. P.M. P.M. --| P.M. --| P.M. ---| P.M. --| P.M. P.M.



G<sup>5</sup>F<sup>5</sup>

-ceiv - ing your eyes and de - lay - ing your goal.  
 op - ened their book and no mer - cy is shed.

T 12 12 13 15 13 14 10 10 12 13 (13)  
 A  
 B

P.M. - - P.M. - - P.M. - - - P.M. - - P.M. P.M. P.M. - - P.M. - - P.M. - - - P.M. - - P.M. P.M.

T 5 5 5 5 5 5 3 3 3 3 3 3 3 3 3  
 A 5 5 5 5 5 5 3 3 3 3 3 3 3 3 3  
 B 5-5 5-5 5-5 5-5 5-5 5-5 3-3 3-3 3-3 3-3 3-3 3-3 3-3 3-3

E<sup>b5</sup>F<sup>5</sup>

Ships in the night when they pass out of sight, de -  
 You want for - give - ness and you want it cheap, I

T 8 8 10 11 10 8 10 10 11 13 13  
 A  
 B

P.M. - - P.M. - - P.M. - - - P.M. - - P.M. P.M. P.M. - - P.M. - - P.M. - - - P.M. - - P.M. P.M.

T 1 1 1 1 1 1 3 3 3 3 3 3 3 3 3  
 A 1 1 1 1 1 1 3 3 3 3 3 3 3 3 3  
 B 1-1 1-1 1-1 1-1 1-1 1-1 3-3 3-3 3-3 3-3 3-3 3-3 3-3 3-3



**1.**

**E<sup>b5</sup>** **F<sup>5</sup>**

- li - ver give their car go of - earth - ly de - lights to the  
 don't give re - demp - tion, re - wards for the

full

TAB 8 8 10 11 10 8 10 10 11 13 13 13

P.M. - - P.M. - - P.M. - - - P.M. - - P.M. P.M. P.M. - - P.M. - - P.M. - - - P.M. - - P.M. P.M.

TAB 1 1 1 1 1 1 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

1 - 1 1 - 1 1 - 1 1 - 1 1 - 1 1 - 1 3 - 3 3 - 3 3 - 3 3 - 3 3 - 3 3 - 3 3 - 3 3 - 3

**2.**

**E<sup>b5</sup>** **F<sup>5</sup>** **G<sup>5</sup>** **E<sup>b5</sup>**

meek. Suff - 'ring e - vil when you pay the price of fame.

Gtr. 3

Fig. 3 ----- Fig. 3 ends -----

TAB 8 8 8 8 8 10 10 10 10 12 12 12 12 12 12 12 12 10 10 10 10 8

6 6 6 6 6 8 8 8 8 10 10 10 10 10 10 10 10 8 8 8 8 8

Gtr. 5 tacet

Gtr. 2

P.M. P.M. - - P.M. Fig. 4 ----- Fig. 4 ends -----

TAB 3 3 3 1 3 5 5 5 5 5 5 5 5 5 5 5 1 1 1 1 1

3 3







Chorus

G<sup>5</sup>

E<sup>b5</sup>

Trapped in the web, but I cut the threads.  
 Trapped in the web, slaves to the dead.  
 Trapped in the web, but I cut the threads.  
 Trapped in the web, no mercy is shed.

Gtr. 3

P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. P.M. - - - P.M. - - - P.M. - - - P.M. - - -

T A B 12 10-10-10 12 10-10-10 12 10-10-10 12 10-10-10 8 6-6-6 8 6-6-6 8 6-6-6 8 6-6-6

Gtr. 2

P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. P.M. - - - P.M. - - - P.M. - - - P.M. - - -

T A B 5 5-5 5 5-5 5 5-5 5 5-5 1 1-1 1 1-1 1 1-1 1 1-1

F<sup>5</sup>

C<sup>5</sup>

G<sup>5</sup>

Show you the gates of to mor row.

P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. P.M.

T A B 10 8-8-8 10 8-8-8 10 8-8-8 5 3-3-3 5 3-3-3 5 12 10-10-10 12 10-10-10 12 10-10-10 12 10-10-10 12 10-10-10

P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. P.M.

T A B 3 3-3 3 3-3 3 10 10-10 10 10-10 10 5 5-5 5 5-5 5 5 5-5 5 5-5 5



Trapped in the web, no mer - cy is shed.  
Trapped in the web but I cut the threads.  
Trapped in the web, slaves to the dead.  
Trapped in the web but I cut the threads.

P.M. - - P.M. - - P.M. - - P.M. - - P.M. P.M. - - P.M. - - P.M. - - P.M. - -

TAB 12 12 12 12 12 8 8 8 8 8 6 6 6 6 6 6 6 6 6 6

P.M. - - P.M. - - P.M. - - P.M. - - P.M. P.M. - - P.M. - - P.M. - - P.M. - -

TAB 5 5 5 5 5 5 5 5 5 5 1 1 1 1 1 1 1 1 1 1

[illegible]



2.

Interlude

Gtr. 2 plays Fig. 4

P.M.

Gtr. 4

P.M. P.M. - **ff** w/dist.

1. 2.

F<sup>5</sup> G<sup>5</sup> E<sup>b5</sup>

Solo

D<sup>5</sup>

F<sup>5</sup>

G<sup>5</sup>

D<sup>5</sup>

Gtr. 6 (standard tuning)

P.H. P.H. 3

**ff** w/dist. full full full

Gtr. 2

P.M. P.M. P.M. P.M. P.M. P.M. P.M.

Fig. 5











Solo

Gtr. 7  $D^5$   $F^5$   $G^5$

*ff* w/dist.

TAB

10-12-10 13 13 10-12-X 12-10\9 10-10 12 10\9 X-10 12-10\9 10-10 12-10\9

$D^5$   $G^5$   $F^5$

8va

3

TAB

10-12-10 10-9 0-10-12-10 10-9 0 13-12-8-12 13 12-13-15-13-13-12 13 12 13 12-15-12-13-12 13

$D^5$   $F^5$   $G^5$

3 3

TAB

10-15-10 13 10 12-10\9 10 13-12-10-7 11-10 12 10 X X 13

*D.S. al Coda*

$B^b5$   $E^b5$

TAB

13-0-12-0-10-10-0-13-13-0-12-0-10-10-0-13 13-0-12-0-10-10-0-13-13-0-12-0-10-10



⊕ Coda

Gtr. 3  $G^5$

P.M. P.M. ---- P.M.

Gtr. 1  $G^5$

finger-picked

TAB

10 12 10 10 12 10 12 12

3 3 3 5 3 3 7 3

3 3 3 3 3 3 3 3

Gtr. 2

P.M. P.M. ----

P.M. ---- P.M. ---- P.M. --

Gtr. 3 doubles ad lib.

TAB

5 5 5 5 5 5 5 5

5 5 5 5 5 5 5 5

$F^5$

TAB

3 5 3 3 5 3 3 3 3 3 1 1 1 1 1 3 1 1 5 1 1 3 1 1

3 3 3 3 3 3 3 3 3 3 1 1 1 1 1 1 1 1 1 1 1 1 1 1

---

P.M. --- P.M. P.M.

TAB

5 5 5 5 5 5 5 5 5 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

5 5 5 5 5 5 5 5 5 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

$G^5*$   $B^b5*$   $C^5*$   $B^b5*$   $G^5*$   $F^5*$   $G^5*$

Gtr. 4

P.M. --- P.M. --- P.M. ---- P.M. --- P.M. P.M.

TAB

3 3 3 5 3 3 7 3 3 3 5 3 3 3 3 3 3 3 3 3 3 3 3 3

3 3

TAB

5 5

5 5



Words & Music by Nicko McBrain, Stephen Harris & Bruce Dickinson

Words & Music by Nicko McBrain, Stephen Harris & Bruce Dickinson

♩ = 208

Musical score for guitar, showing a melody in treble clef and a bass line in TAB format. The melody includes a B<sup>b</sup>5 and C<sup>5</sup> chord, and a final section marked "Gtrs. 1, 2+3". The TAB line shows fret numbers 10, 0, 7, 9, 0, 5, 7, 3, 3, 1, 5, 5, 3, 9, 7, 0.



E<sup>5</sup> E A<sup>5</sup> E<sup>5</sup> D<sup>5</sup> E<sup>5</sup>

Gtr. 4 tacet P.M. -- P.M. -- P.M. P.M. P.M. -- P.M. -- P.M.

TAB: 9-9-9 6-7-9 9-9-9 7-10-9-9

E<sup>5</sup> E A<sup>5</sup> E<sup>5</sup> D<sup>5</sup> E<sup>5</sup>

P.M. P.M. -- P.M. P.M. P.M. -- P.M. --

Bleed -

TAB: 9-9-9 6-7-9 9-9-9 7-10-9

Verse

E<sup>5</sup> E A<sup>5</sup> E<sup>5</sup> D<sup>5</sup> E<sup>5</sup>

Cursed ing, you tried from the start, the sum of my  
I by the ang el who fell, who saves me from  
want to end my life now, but I don't know

P.M. P.M. -- P.M. P.M. P.M. -- P.M. --

TAB: 9-9-9 6-7-9 9-9-9 7-10-9

E<sup>5</sup> E A<sup>5</sup> E<sup>5</sup> D<sup>5</sup> E<sup>5</sup>

parts, to give them a way, new life in a  
Hell, and who is my God, and where is my  
how. Re cy - cled a gain, a life time of

P.M. P.M. -- P.M. P.M. P.M. -- P.M. --

TAB: 9-9-9 6-7-9 9-9-9 7-10-9-7-5



D G<sup>5</sup> C<sup>5</sup> C F<sup>5</sup> C<sup>5</sup>

day. soul? pain. Some new Frank - en - stein \_\_\_\_\_ Damned for all  
The Too tired to \_\_\_\_\_ jump, too young to  
spawn of a \_\_\_\_\_ man, the Dev - il has

P.M. - - P.M. - -

TAB

7 7 7 4 5 5 7 5 5 5 5 3 3 3 3 3 2 3 5  
5 5 5 5 5 5 5 3 3 3 3 3 3 3 3 3 3 3  
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

E<sup>5</sup> E A<sup>5</sup> E<sup>5</sup> 1. D<sup>5</sup> E<sup>5</sup> 2, 3. D<sup>5</sup> E<sup>5</sup>

time. run. planned.

P.M. P.M. - - P.M. P.M. P.M. - - P.M. - -

TAB

9 9 9 6 7 9 9 9 7 7 10 9 7 7 10 9 2  
7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7  
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Pre-Chorus B<sup>b5</sup> C<sup>5</sup>

Nev - er - end - ing, \_\_\_\_\_ for - ev - er search - ing. \_\_\_\_\_ Chas - ing

TAB

3 5  
1 3

B<sup>b5</sup> C<sup>5</sup> A<sup>5</sup> B<sup>b5</sup>  
Gtrs. 1,2+3

dreams \_\_\_\_\_ the dreams \_\_\_\_\_ of \_\_\_\_\_ my heart. Al - ways seek - ing,

Gtr. 4

TAB

3 3 5 3 2 5 3  
1 1 3 1 2 3 1



al - ways ask - ing. — Ques - tions right from the start. —

**Chorus**

Out be - yond the new front - ier, —

play - ing God with - out mer - cy, with - out fear.

Cre - ate a beast, made a man — with - out a soul. — Is it

Gtrs. 1,2+3



Gtr. 4 tacet

To Coda ☐☐

To Coda ☐

(E)

C<sup>5</sup>

worth the risk, \_\_\_\_\_ a war of God and Man? \_\_\_\_\_

TAB

5 3 9 7

D.S. al Coda

P.M. - - | P.M. - - | P.M. P.M. P.M. - - | P.M. - - | P.M.

TAB

9-9 9 6 7-7 9 9-9-9 7-10 9-9-9 0-0 0-0 0-0 0-0

☐ Coda

B<sup>b5</sup>

C<sup>5</sup>

\_\_\_\_\_ Is it worth \_\_\_\_\_ the risk, \_\_\_\_\_ a war of God and Man. \_\_\_\_\_

TAB

3 1 5 3 (5) 7 (3) 5

Interlude

D<sup>5</sup> Gtrs. 2+3 tacet

Gtr. 1

E<sup>5</sup> F<sup>5</sup>

G<sup>5</sup> C<sup>5</sup>

Gtrs. 1,2+3

Gtr. 1

P.M. - - - - - | P.M. - - - - - | P.M. - - - - - | P.M. - - - - -

Fig. 1

TAB

7 5 5 5 7 5 5 5 5 7 9 10 12 5 5 3 3 3 3 5 3 3 3 3







## Gtr. Solo

Musical score for guitar, showing a melody in treble clef and a guitar tablature below. The melody is in D major and includes various chords (D<sup>5</sup>, E<sup>5</sup>, F<sup>5</sup>, G<sup>5</sup>, C<sup>5</sup>) and techniques like "rake" and "full". The tablature shows fret numbers (13, 10, 8, 13, 13, 10, 17, 13) and a "rake" technique indicated by "x-x".

D<sup>5</sup> E<sup>5</sup> F<sup>5</sup> G<sup>5</sup> B<sup>b5</sup>

(8)

3 3 3 3 3 3 3 3 3 3 3 3

TAB

17-13 17-13-17 13-17-13 17 17-13 12 13\10-13-10 10 13 12-10-12-10\9 10-9\7-9 12-10-12-10\8-10-8\7

C<sup>5</sup> D<sup>5</sup> E<sup>5</sup> F<sup>5</sup> G<sup>5</sup> C<sup>5</sup>

3 3

8va

w/bar

T  
A  
B

8-7-5-7-5-8-5

15

15-17-18

17-18

15-17

18

15-17-18-17-15

18

(8)

Exercise 8 is a single-measure exercise. It begins with a treble clef and a key signature of one flat. The notation includes a series of chords (F<sup>5</sup>, E<sup>5</sup>, C<sup>5</sup>, D<sup>5</sup>, E<sup>5</sup>, F<sup>5</sup>, G<sup>5</sup>, B<sup>b5</sup>) and a melodic line with various intervals and a wavy line indicating a tremolo or vibrato. The exercise is marked with a bracketed '5' and a bracketed '3'.

	18 — 17 — 15 — 14 — 14 —	15 — 17 — 18 — 15 — 17 — 18 — 15 — 17 — 18 —	15 — 17 — 18 — 15 — 17 — 18 — 15 — 17 — 18 —
T			
A			
B			



Gtrs. 1,2+3 C<sup>5</sup> Gm  
Gtr. 1

Fig. 2 ----

Fig. 3 ----

(8)

18 15 17 18 15 17 20 20 20 20

full full

0

# Interlude

Chords implied by harmony

Gtr. 5 tacet

E<sup>b</sup>/G Gm/D D G m

Fig. 2 ends ----

Fig. 3 ends ----

15 15-11 12 12 16 16-13 12 12 15 15-12 12-12 14 14-11 12

Gtr. 6

*ff* w/dist.

12



Gtr. 1 plays Fig. 2  
Gtr. 2 plays Fig. 3

*E<sup>b</sup>/D* *Gm/D* *D* *Gm*

T  
A  
B

10 — 11 — 13 — 13 — 11 — 13 — 13 — 15 — 16 — 15 — 13 — 15 — 13 — 11 — 13 — 11 — 12

*E<sup>b</sup>/D* *Gm/D* *D* *Gm*

T  
A  
B

11 — 11 — 10 — 12 — 12 — 13 — 13 — 11 — 10 — 11 — 15 — 15 — 13 — 11 — 11 — 13 — 13 — 11 — 10 — 12

*D.S.S. al Coda 2*

*E<sup>b</sup>/G* *Gm/D* *B<sup>b</sup>5* *C<sup>5</sup>* *A<sup>5</sup>*

Gtr. 1

T  
A  
B

4 — 5 — 7 — 8 — 2 — 0 — 10 — 11 — 13 — 15 — 12 — 10 — 11



D<sup>5</sup> F<sup>5</sup> C<sup>5</sup>

war of God and Man. — Out be - yond the

Gtr. 4

P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. - - -

TAB

5 12 10-7 0 10 12-0 10 12-0 10 12-0

G<sup>5</sup> D<sup>5</sup> F<sup>5</sup> C<sup>5</sup>

new front - ier, — play - ing God with - out

--- P.M. - - P.M. - - P.M. - - P.M. - - P.M. - - P.M. - - P.M. - - P.M. - - P.M. - - P.M. - -

TAB

0 10 12-0 10 12-0 7 9-0 7 9-0 5 7-0 0 10-7 0 10 12-0 10 12-0 10 12-0 10 12-0

G<sup>5</sup> D<sup>5</sup> F<sup>5</sup> C<sup>5</sup>

mer - cy, with - out fear. Cre - ate a beast, made a man

--- P.M. - - P.M. - - P.M. - - P.M. - - P.M. - - P.M. - - P.M. - - P.M. - - P.M. - - P.M. - -

TAB

0 10-7 0 10 12-0 10 7 0 12 14-0 14 0 7-10-7 0 10 12-0 10 12-0 10 12-0 10 0-0












Words & Music by Stephen Harris & Adrian Smith

Words & Music by Stephen Harris & Adrian Smith

 = 84

*mf* w/dist.

## Verse

C<sup>5</sup>                  B<sup>5</sup>  
Chords implied by bass

© Copyright 2003 BMG Music Publishing Limited.  
All Rights Reserved. International Copyright Secured.



C<sup>5</sup> B<sup>5</sup> A<sup>5</sup> G<sup>5</sup> A<sup>5</sup> G<sup>5</sup> F<sup>5</sup> E<sup>5</sup>

On his dy - ing words he prays, — tell the world of Pa - schen - dale. —

TAB

0-10-12-0-8-12-0-7-12-0-5-12-0-7-12-0-7-12-0-5-12-0-3-12-0-2-12-0

E<sup>5\*</sup> D<sup>5</sup> C<sup>5</sup> B<sup>5</sup> C<sup>5</sup> B<sup>5</sup> A<sup>5</sup> E<sup>5</sup> E<sup>5</sup> D<sup>5</sup> C<sup>5</sup> B<sup>5</sup>

Gtrs. 2,3+4 P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

Gtr. 1 tacet *ff* w/dist.

TAB

9-9-7-7-5-5-4-4 5-5-4-4-2-2 2-2 9-9-7-7-5-5-4-4  
 9-9-7-7-5-5-4-4 5-5-4-4-2-2 2-2 9-9-7-7-5-5-4-4  
 7-7-0-5-5-0-3-3-0-2-2 3-3-0-2-2-0-0-0 2-2 7-7-0-5-5-0-3-3-0-2-2  
 0-0-0

C<sup>5</sup> D<sup>5</sup> E<sup>5\*\*</sup>

P.M. P.M. P.M.

Drums x x x x x x x x x x x x

TAB

4-5-5-7-7-7-7-9-9 4-5-5-7-7-7-7-9-9 2-3-3-0-5-5-0-5-5-0-7-7-0-0

N.C.

Gtr. 1 *mf* w/dist.

Gtrs 2,3+4 tacet

TAB

0-10-12-0-8-12-0-7-12-0-5-12-0-7-12-0-7-12-0-5-12-0-3-12-0-2-12-0-12



Verse

Chords implied by bass

C<sup>5</sup> B<sup>5</sup> A<sup>5</sup> G<sup>5</sup> A<sup>5</sup> G<sup>5</sup> F<sup>#5</sup> E<sup>5</sup>

Re - live all that he's been through, last com - mun - ion of his soul.

TAB

0-10-12-0-8-12-0-7-12-0-5-12-0-7-12-0-7-12-0-5-12-0-3-12-0-2-12-0-12

C<sup>5</sup> B<sup>5</sup> A<sup>5</sup> G<sup>5</sup> A<sup>5</sup> G<sup>5</sup> F<sup>#5</sup> E<sup>5</sup>

Rust your bull - lets with his tears, let me tell you 'bout his years.

TAB

0-10-12-0-8-12-0-7-12-0-5-12-0-7-12-0-7-12-0-5-12-0-3-12-0-2-12-0

C<sup>5\*</sup> B<sup>5\*</sup> A<sup>5\*</sup> G<sup>5\*</sup> F<sup>#5\*</sup> G<sup>5\*</sup> A<sup>5\*</sup> G<sup>5\*</sup> F<sup>#5\*</sup> E<sup>5\*</sup> D<sup>5</sup> E<sup>5\*</sup>

Gtrs. 2+3

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

*ff* w/dist. Gtr 1 tacet

TAB

10-10-9-9-14-14-12-12-12-11-12-14-14-12-12-11-11-9-9-9-7-9  
 X-X-X-X-12-12-12-12-12-11-12-14-14-12-12-11-11-9-9-9-7-9  
 0-8-8-0-7-7-0-0-10-10-10-9-10-0-10-10-0-9-9-0-7-7-7-5-7

C<sup>5\*</sup> B<sup>5\*</sup> A<sup>5\*</sup> G<sup>5\*</sup> F<sup>#5\*</sup> G<sup>5\*</sup> A<sup>5\*</sup> G<sup>5\*</sup> F<sup>#5\*</sup> E<sup>5\*</sup>

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

TAB

10-10-9-9-14-14-12-12-12-11-12-14-14-12-12-11-11-9-9-9  
 X-X-X-X-12-12-12-12-12-11-12-14-14-12-12-11-11-9-9-9  
 0-8-8-0-7-7-0-0-10-10-10-9-10-0-10-10-0-9-9-0-7-7-7



## Pre-Chorus

Chord progression: D<sup>5</sup> E<sup>5\*</sup> D<sup>5</sup> E<sup>5\*</sup> C<sup>5</sup> D<sup>5</sup>

Lay - ing low\_\_ in a blood\_\_ filled trench, kill - ing time 'til my ve - ry own\_\_ death. On my

TAB: 7 9 9 9 7 7 7 9 9 9 | 9 9 9 9 5 5 5 7 7 7

B: 5 7 7 7 5 5 5 7 7 7 | 7 7 7 7 3 3 3 5 5 5

Chord progression: D<sup>5</sup> E<sup>5\*</sup> D<sup>5</sup> E<sup>5\*</sup> G<sup>5\*</sup> C<sup>5</sup> D<sup>5</sup>

face I can feel\_\_ the fall - ing rain, nev - er see my friends a - gain.\_\_

TAB: 7 9 9 9 7 7 7 7 9 9 9 | 12 12 12 12 5 5 5 7 7 7

B: 5 7 7 7 5 5 5 5 7 7 7 | 10 10 10 10 3 3 3 5 5 5

Chord progression: D<sup>5</sup> E<sup>5\*</sup> D<sup>5</sup> E<sup>5\*</sup> C<sup>5</sup> D<sup>5</sup>

In the smoke, in the mud\_\_ and lead, smell the fear and the feel - ing of\_\_ dread.

TAB: 7 9 9 9 9 12 7 7 9 9 9 | 9 9 9 9 5 5 5 7 7 7

B: 5 7 7 7 7 12 5 5 7 7 7 | 7 7 7 7 3 3 3 5 5 5

Chord progression: D<sup>5</sup> E<sup>5\*</sup> D<sup>5</sup> E<sup>5\*</sup> G<sup>5\*</sup> G<sup>5</sup> A<sup>5\*\*</sup>

Soon be time\_\_ to go ov - er the wall, ra - pid fire\_\_ and the end of us all.

TAB: 7 9 9 9 9 7 7 7 7 9 9 9 | 12 12 12 12 5 5 5 7 7 7

B: 5 7 7 7 7 5 5 5 5 7 7 7 | 10 10 10 10 5 5 5 7 7 7







C<sup>5\*</sup> B<sup>5</sup> A<sup>5\*\*</sup> G<sup>5</sup> F<sup>5</sup> G<sup>5</sup> A<sup>5</sup> G<sup>5</sup> F<sup>5</sup> E<sup>5</sup> E<sup>5\*</sup>

Sure - ly a war\_ no - one\_ can win, kill - ing time\_ a - bout\_ to be - gin.\_  
I choke a cry\_ but no - one hears,\_ feel the blood\_ run down\_ my throat.

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

T 10 10 9 9 7 7 5 5 5 4 5 7 7 5 5 4 4 2 2 9 9 9  
A 10 10 9 9 7 7 5 5 5 4 5 7 7 5 5 4 4 2 2 9 9 9  
B 0 8 8 0 7 7 0 5 5 0 3 3 3 2 3 0 5 5 0 3 3 0 2 2 0 0 0 7 7 7

# Chorus

E<sup>5\*\*</sup> G<sup>5\*</sup> C<sup>5</sup> D<sup>5</sup> E<sup>5\*\*</sup> G<sup>5\*</sup> C<sup>5</sup> D<sup>5</sup> B<sup>5</sup> D<sup>5</sup>

Home, far a - way from the war. A chance to live a - gain.

T 9 9 9 9 9 12 5 7 7 7 7 7 7 9 9 9 9 9 12 5 5 7 7 7 7 7 7 7 4 7  
A 9 9 9 9 9 12 5 7 7 7 7 7 7 9 9 9 9 9 12 5 5 7 7 7 7 7 7 7 4 7  
B 7 7 7 7 7 10 3 5 5 5 5 5 5 0 7 7 7 7 7 10 3 3 5 5 5 5 5 5 5 2 5

# To Coda ⊕

E<sup>5\*\*</sup> G<sup>5\*</sup> C<sup>5</sup> D<sup>5</sup> E<sup>5\*\*</sup> G<sup>5\*</sup> C<sup>5</sup> D<sup>5</sup> B<sup>5</sup>

Home, far a - way but the war, no chance to live a - gain.

T 9 9 9 9 9 12 5 7 7 7 7 7 7 9 9 9 9 9 12 5 5 7 7 7 7 7 7 7 4  
A 9 9 9 9 9 12 5 7 7 7 7 7 7 9 9 9 9 9 12 5 5 7 7 7 7 7 7 7 4  
B 7 7 7 7 7 10 3 5 5 5 5 5 5 0 7 7 7 7 7 10 3 3 5 5 5 5 5 5 5 2

# Bridge

A<sup>5</sup> B<sup>5</sup> C<sup>5</sup> D<sup>5</sup> A<sup>5</sup> B<sup>5</sup> C<sup>5</sup> D<sup>5</sup>

The bo - dies\_ of ours and\_ our foes, the sea of\_ death, it ov - er -

T 2 2 2 2 4 4 4 4 5 5 5 5 7 7 7 2 2 2 2 4 4 4 4 5 5 5 5 7 7  
A 2 2 2 2 4 4 4 4 5 5 5 5 7 7 7 2 2 2 2 4 4 4 4 5 5 5 5 7 7  
B 0 0 0 0 2 2 2 2 3 3 3 3 5 5 5 0 0 0 0 2 2 2 2 3 3 3 3 5 5



A<sup>5</sup> B<sup>5</sup> C<sup>5</sup> D<sup>5</sup> C<sup>5</sup> B<sup>5</sup> A<sup>5</sup> B<sup>5</sup> C<sup>5</sup> D<sup>5</sup>

-flows. In no man's land, God on - ly knows, in - to jaws of death we

T  
A  
B

2	2	2	2	4	4	4	4	5	5	5	5	7	5	4	2	2	2	2	4	4	4	4	5	5	5	5	7	7
2	2	2	2	4	4	4	4	5	5	5	5	7	5	4	2	2	2	2	4	4	4	4	5	5	5	5	7	7
0	0	0	0	2	2	2	2	3	3	3	3	5	3	2	0	0	0	0	2	2	2	2	3	3	3	3	5	5

C<sup>5</sup>\* B<sup>5</sup>\* A<sup>5</sup>\* G<sup>5</sup>\* F<sup>#5</sup>\* G<sup>5</sup>\* A<sup>5</sup>\* G<sup>5</sup>\* F<sup>#5</sup>\* E<sup>5</sup>\* D<sup>5</sup> E<sup>5</sup>\*

go.

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

T  
A  
B

10	10	9	9	14	14	12	12	12	11	12	14	14	12	12	11	11	9	9	9	7	9							
X	X	X	X	14	14	12	12	12	11	12	14	14	12	12	11	11	9	9	9	7	9							
0	8	8	0	7	7	0	0	10	10	10	9	10	12	12	0	10	10	0	9	9	7	7	7	5	7	7	5	7

Verse

C<sup>5</sup>\* B<sup>5</sup>\* A<sup>5</sup>\* G<sup>5</sup>\* F<sup>#5</sup>\* G<sup>5</sup>\* A<sup>5</sup>\* G<sup>5</sup>\* F<sup>#5</sup>\* E<sup>5</sup>\* D<sup>5</sup> E<sup>5</sup>\*

Cru - ci - fied as if on a cross, all - ied troops, they mourn their loss.

P.M. P.M. P.M. P.M. P.M. P.M. P.M.

T  
A  
B

10	10	9	9	14	14	12	12	12	11	12	14	14	12	12	11	11	9	9	9	7	9							
X	X	X	X	14	14	12	12	12	11	12	14	14	12	12	11	11	9	9	9	7	9							
0	8	8	0	7	7	0	0	10	10	10	9	10	12	12	0	10	10	0	9	9	7	7	7	5	7	7	5	7

C<sup>5</sup>\* B<sup>5</sup>\* A<sup>5</sup>\* G<sup>5</sup>\* F<sup>#5</sup>\* G<sup>5</sup>\* A<sup>5</sup>\* G<sup>5</sup>\* F<sup>#5</sup>\* E<sup>5</sup>\* D<sup>5</sup> E<sup>5</sup>\*

Ger - man pro - pa - gan - da a mach - ine such be - fore has ne - ver been seen.

P.M. P.M. P.M. P.M. P.M. P.M.

T  
A  
B

10	10	9	9	14	14	12	12	12	11	12	14	14	12	12	11	11	9	9	9	7	9							
X	X	X	X	14	14	12	12	12	11	12	14	14	12	12	11	11	9	9	9	7	9							
0	8	8	0	7	7	0	0	10	10	10	9	10	12	12	0	10	10	0	9	9	7	7	7	5	7	7	5	7







C<sup>5</sup> G<sup>5</sup> A<sup>5</sup> D<sup>5</sup> E<sup>5</sup> B<sup>5</sup> C<sup>5</sup> B<sup>5</sup> C<sup>5</sup> G<sup>5</sup> A<sup>5</sup> D<sup>5</sup>

Fig. 1

P.M. -----|

Gtr. 2

P.M. -----|

P.M. -----|

Gtr. 3 plays Fig. 1

# Verse

D<sup>5</sup> E<sup>5</sup>\* C<sup>5</sup> D<sup>5</sup> B<sup>5</sup> C<sup>5</sup>

Cruel - ty has a hu - man heart, ev - 'ry man does play his part.

Gtrs. 2,3+4

E<sup>5</sup> C<sup>5</sup> D<sup>5</sup> B<sup>5</sup> C<sup>5</sup>

Ter - ror of the men we kill, the hu - man heart is hung - ry still.

D<sup>5</sup> E<sup>5</sup>\* C<sup>5</sup> D<sup>5</sup> B<sup>5</sup> C<sup>5</sup>

I stand my ground for the ve - ry last time, gun is rea - dy as I stand in line.







(8)  $E^5$   $G^5$ \*\*\*  $D^5$   $A^5$ \*\*\*

3 3 full full 3

TAB 15-14-12-14-12-14-12 12 15 full 12 12 15 14-12-14 (14) 15-17 14-15 17

[illegible]

The musical score for guitar consists of two staves. The top staff, labeled "Gtr. 6", features a melodic line with various articulations and dynamics. The bottom staff, labeled "Gtr. 5" and "T A B", shows a fretboard diagram with fret numbers and articulation markings. The score is divided into measures by bar lines, with chord markings (C#5, E5\*, B5, F#5\*\*) indicating the harmonic context. Dynamics include *ff* (fortissimo) and articulation markings like *1/2* and *full*.

C#5                      E5\*                      B5                      E5\*                      F#5\*\*

P.H.                      P.H.                      P.H.                      P.H.                      P.H.

T  
A  
B

8                      9 — X                      8                      9 — X                      8                      9 — X                      8                      9 — 11 — 8

0 — 2 — 0 — 2                      0                      4                      0                      4                      1



*C#5* *E5\** *B5* *F#5\*\** *8va*

6 3

11 13 14 11 13 14 11 13 14 11 13 (13) 9 9 9 11 9 12 12 11 11 10 10 14 16 17

T  
A  
B

*C#5* *E5\**

(8)

6 6 3 6

14 16 17 16 14 17 14 17 16 14 16 17 14 17 16 14 17 16 14 16 16 14 16 14

T  
A  
B

*B5* *F#5\*\**

(8)

6 3 6

14 16 13 14 16 14 16 17 14 16 17 14 16 17 14 16 17 17 7

T  
A  
B

full

# Bridge

*G#5* *B5* *F#5* *C#5*

Blood is \_\_\_\_\_ fall - ing like the rain, \_\_\_\_\_ its

Gtrs. 2,3+4

Gtr. 6 tacet

6 6 X 6 6 X 6 6 X 6 6 X 9 9 4 4 X 4 4 X 4 4 X 4 4 X 4 4 X 4 4 X 6 6 6 6 4 4

T  
A  
B



G<sup>#5</sup> B<sup>5</sup> F<sup>#5</sup> C<sup>#5</sup>

crim - son - cloak - un - veils a - gain. The

TAB

6	6	X	6	6	X	6	6	X	6	6	X	9	9	4	4	X	4	4	X	4	4	X	4	4	X	6	6
6	6	X	6	6	X	6	6	X	6	6	X	9	9	4	4	X	4	4	X	4	4	X	4	4	X	6	6
4	4	X	4	4	X	4	4	X	4	4	X	7	7	2	2	X	2	2	X	2	2	X	2	2	X	4	4

G<sup>#5</sup> B<sup>5</sup> F<sup>#5</sup> C<sup>#5</sup>

sound of guns can't hide the shame, and

TAB

6	6	X	6	6	X	6	6	X	6	6	X	9	9	4	4	X	4	4	X	4	4	X	4	4	X	6	6
6	6	X	6	6	X	6	6	X	6	6	X	9	9	4	4	X	4	4	X	4	4	X	4	4	X	6	6
4	4	X	4	4	X	4	4	X	4	4	X	7	7	2	2	X	2	2	X	2	2	X	2	2	X	4	4

G<sup>#5</sup> B<sup>5</sup> F<sup>#5</sup> C<sup>#5</sup>

so we die in Pa - schen - dale.

TAB

6	6	X	6	6	X	6	6	X	6	6	X	9	9	4	4	X	4	4	X	4	4	X	4	4	X	6	6
6	6	X	6	6	X	6	6	X	6	6	X	9	9	4	4	X	4	4	X	4	4	X	4	4	X	6	6
4	4	X	4	4	X	4	4	X	4	4	X	7	7	2	2	X	2	2	X	2	2	X	2	2	X	4	4

Solo D<sup>5</sup> F<sup>5</sup> C<sup>5</sup> G<sup>5\*\*\*\*</sup>

Gtr. 2

Gtr. 6

cont. sim

w/bar P.H. full

full

6 3

TAB

12	10	12	12	10	12	10	13	13	10	10	10	12	10	10	13	13	10	12	0
12	10	12	12	10	12	10	13	13	10	10	10	12	10	10	13	13	10	12	0
10																			

Gtr. 3

Fig. 2

TAB

7	6	8	8	6	6	5	5	5	5	5	5	5	5	5	5	5	5	5	8	8
7	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	7	7
5	5	5	5	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	5	5



8<sup>va</sup> D<sup>5</sup> F<sup>5</sup> C<sup>5</sup> G<sup>5\*\*\*</sup>

rake  
Gtr. 3 plays Fig. 2

full

13 13-12-10-10 13-12-10-12-13-13-13 7-8-7 10-9-10-12 10-12-10 10 13 13 12

15

rake

D<sup>5</sup> F<sup>5</sup>

(8)

full

13 12 10 10 10 13 13 10 13 10 13 10 10 13 10 13 10

C<sup>5</sup> G<sup>5\*\*\*</sup>

(8)

13 10 13 10 15 10 13 10 13 10 10 15 10 12 10 13 12 13 15 13 15 13 15 12

8<sup>va</sup> D<sup>5</sup> F<sup>5</sup> C<sup>5</sup> G<sup>5\*\*\*</sup>

full

13 12 13 12 12 12 15 13 12 12 13 13 10 10 13 12 10 10 12 10 12 11 10 8 10 8 10

C<sup>5\*</sup> B<sup>5\*</sup> A<sup>5\*</sup> G<sup>5\*</sup> F<sup>#5\*</sup> G<sup>5\*</sup> A<sup>5\*</sup> G<sup>5\*</sup> F<sup>#5\*</sup> E<sup>5\*</sup> D<sup>5</sup> E<sup>5\*</sup>

Gtrs. 2,3+4

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

Gtr. 6 tacet

10-10 9-9 14-14 12-12 12-11 12 14-14 12-12 11-11 9-9 9-7 9  
 X-X X-X X-X 12-12 10-10 10-9 10 12-12 10-10 9-9 7-7 7-5 7  
 0-8-8-0-7-7-0 0 0 0 0 0 0 0 0 0 0 0 0



Chords: C<sup>5\*</sup> B<sup>5\*</sup> A<sup>5\*</sup> G<sup>5\*</sup> F<sup>5\*</sup> G<sup>5\*</sup> A<sup>5\*</sup> G<sup>5\*</sup> F<sup>5\*</sup> E<sup>5\*</sup> D<sup>5</sup> E<sup>5\*</sup>

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

TAB: 10-10 9-9 14-14 12-12 12-11 12 14-14 12-12 11-11 9-9 9-7 9  
 X-X X-X 12-12 10-10 10-9 10 12-12 10-10 9-9 7-7 7-5 7  
 0-8 8-0 7-7 0 0 0 0 0 0 0 0 0

*Coda*

Chords: E<sup>5\*\*</sup> G<sup>5\*</sup> C<sup>5</sup> D<sup>5</sup> E<sup>5\*\*</sup> G<sup>5\*</sup> C<sup>5</sup>

Home, far a - way from the war. A chance to

TAB: 9-9 9-9 9-12 5 7-7 7-7 7-7 7-7 9-9 9-9 9-12 5 9-9 9-9 9-12 5  
 9-9 9-9 9-12 5 7-7 7-7 7-7 7-7 9-9 9-9 9-12 5 9-9 9-9 9-12 5  
 0-0 0-0 0-10 3 5-5 5-5 5-5 5-5 0 0 0-0 0-0 0-10 3

Chords: D<sup>5</sup> E<sup>5\*\*</sup> G<sup>5\*</sup> C<sup>5</sup> D<sup>5</sup> B<sup>5</sup> D<sup>5</sup>

live a - gain. Home, far a - way but the

TAB: 5-7 7-7 7-7 7-7 9-9 9-9 9-9 9-12 5 7-7 7-7 7-7 7-4 7  
 5-7 7-7 7-7 7-7 9-9 9-9 9-12 5 7-7 7-7 7-7 7-4 7  
 3-5 5-5 5-5 5-5 7-7 7-7 7-10 3 5-5 5-5 5-2 5

Chords: E<sup>5\*\*</sup> G<sup>5\*</sup> C<sup>5</sup> D<sup>5</sup> E<sup>5</sup> C G<sup>5\*\*</sup> E<sup>5</sup> G<sup>5</sup> D<sup>5</sup>

war, no chance to live a - gain.

TAB: 9-9 9-9 9-12 5 5-7 7-7 7-7 7-7 7-7 7-7 7-7 7-7 0-0 0-0 2-5 7  
 9-9 9-9 9-12 5 5-7 7-7 7-7 7-7 7-7 7-7 7-7 7-7 2-0 2-0 2-5 7  
 7-7 7-7 7-10 3 3-5 5-5 5-5 5-5 5-5 5-5 5-5 5-5 2-3 3-X 2-5 5  
 0-0 0-0 0-0 0 0 0 0 0 0 0 0 0 0 0 0 3



E<sup>5</sup> C G<sup>5\*\*</sup> E<sup>5</sup> G<sup>5</sup> D<sup>5</sup> E<sup>5</sup>

Drums

TAB

2	0	0	2	5	7	2
2	2	0	2	5	7	2
0	3	X	0	5	5	0
0	3	3	0	3	5	0

N.C.

Gtr. 1

*mf* w/dist.

0-10 12-0-8-12-0-7-12-0-5-12-0-7-12 0-7-12-0-5-12-0-3-12-0-2-12-0-12 0-10 12-0-8-12-0-7-12-0-5-12-0-7-12

TAB

Gtrs. 2,3+4 tacet

Verse

C<sup>5</sup> B<sup>5</sup> A<sup>5</sup> G<sup>5</sup> A<sup>5</sup> G<sup>5</sup> F<sup>#5</sup> E<sup>5</sup>

Chords implied by bass

See my spi - rit on the wind, a - cross the lines, be - yond the hill.

0-7 12 0-5 12 0-3 12 0-2 12 0-12 0 10-12 0-8-12 0-7-12 0-5-12 0-7 12 0-7 12 0-5-12 0-3-12 0-2 12 0-12

TAB

C<sup>5</sup> B<sup>5</sup> A<sup>5</sup> G<sup>5</sup> A<sup>5</sup> G<sup>5</sup> F<sup>#5</sup> E<sup>5</sup>

Friend and foe will meet a - again, those who died at Pa - schen - dale.

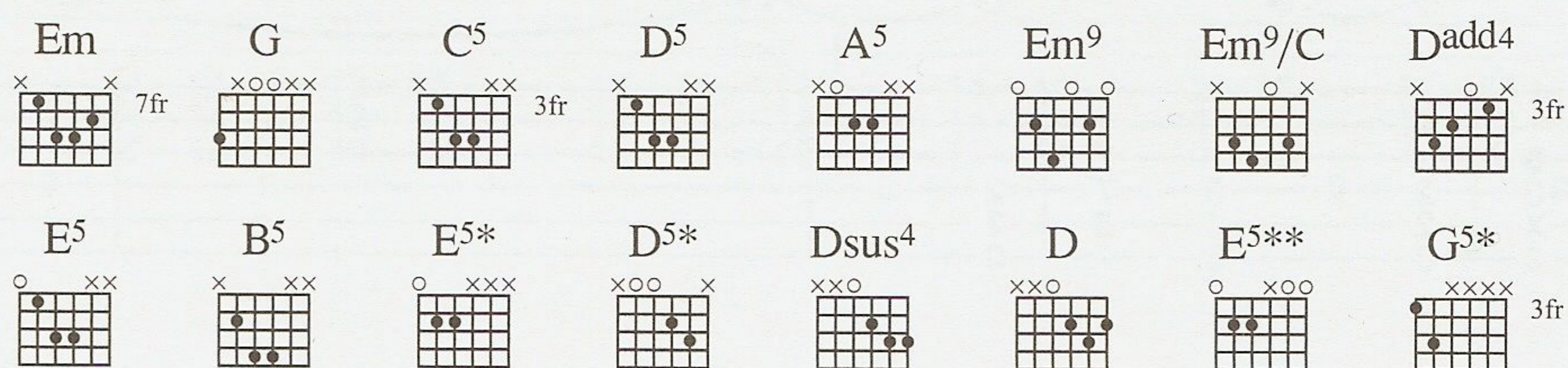
0-10-12-0-8-12-0-7-12-0-5-12-0-7-12 0-7-12-0-5-12-0-3-12-0-2-12-0

TAB



# ✧ FACE IN THE SAND ✧

Words & Music by David Murray, Stephen Harris & Bruce Dickinson



♩ = 58

Em G C<sup>5</sup> D<sup>5</sup> Em G C<sup>5</sup> D<sup>5</sup>

Gtr. 1

*mf* clean tone

Gtr. 3

clean tone w/chorus

TAB notation for Gtr. 1 and Gtr. 3.

Em G C<sup>5</sup> D<sup>5</sup> A<sup>5</sup> C<sup>5</sup> D<sup>5</sup>

TAB notation for the second system.







System 1 of a musical score. It consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#), containing a melodic line with eighth and sixteenth notes and rests. The second staff is a guitar TAB with fret numbers 12-14, 14-15, 10-12, 12-14, 9-10, and 10-12. The third staff is a treble clef with a key signature of one sharp, containing a melodic line with a 'harm.' (harmonic) marking and a long note. The fourth staff is a guitar TAB with fret numbers 12, 12, 12, and 7. The fifth staff is a treble clef with a key signature of one sharp, containing a dense, fast-moving melodic line. The bottom staff is a guitar TAB with a series of zeros representing natural harmonics.

System 2 of a musical score. It consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#), containing a melodic line with eighth and sixteenth notes and rests. The second staff is a guitar TAB with fret numbers 12-14, 14-15, 10-12, 12-14, 9-10, and 10-12. The third staff is a treble clef with a key signature of one sharp, containing a melodic line with a 'Fig. 1' marking and a long note. The fourth staff is a guitar TAB with fret numbers 12, 12, 12, and 12. The fifth staff is a treble clef with a key signature of one sharp, containing a dense, fast-moving melodic line. The bottom staff is a guitar TAB with a series of zeros representing natural harmonics.



Dadd<sup>4</sup>

Fig. 1 ends -----

P.M. ends .-----

Em<sup>9</sup>

C5

Gtr. 2 plays Fig. 1

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and bass, with the guitar part in the upper staves and the bass part in the lower staves. The music is in the key of D major, indicated by two sharps (F# and C#) in the key signature.

The guitar part is written in standard musical notation on a single staff. It begins with a treble clef and a key signature of two sharps. The melody is characterized by a series of eighth and sixteenth notes, often beamed together, creating a rhythmic pattern that is typical of the song. The bass part is written in standard musical notation on a single staff, using a bass clef. It provides a steady, rhythmic accompaniment to the guitar melody, primarily consisting of eighth and sixteenth notes.

Below the guitar staff, there is a section of tablature (TAB) for the guitar. This section uses numbers 1 through 15 to indicate fret positions on the strings. The tablature is written in a way that corresponds to the notes in the guitar staff above it, providing a visual guide for the player's fingers. The bass part also has a corresponding tablature section below it, using numbers 1 through 12 to indicate fret positions.

The score includes various musical notations and symbols, such as accidentals (sharps and naturals), note heads, stems, and beams, which are essential for interpreting the music. Additionally, there are dynamic markings like "ff" (fortissimo) and "w/dist." (with distortion), which provide instructions to the performer regarding the volume and tone of the sound.

The overall layout of the score is clean and professional, with clear notation and a logical flow of the music. The use of both standard musical notation and tablature makes it accessible to a wider range of musicians, from those who are familiar with traditional notation to those who prefer the more visual approach of guitar and bass tabs.















(D)

wait - ing dic - ta - tors for their next big thrill.  
 ev - 'ry - bo - dy's rip - ping the mask from thier eyes.

TAB

5 5

(E)

Eve - ry - one's look - ing but no - one is list - 'ning,  
 Eve - ry - one's pray - ing but no - one's be - liev - i ng,

P.M. -----

TAB

11 12 9 11 7 9  
 9 10 7 9 5 7  
 0 0 0 0 0 0 0 0 0 0 0 0

eve - ry - bo - dy wants to be in at the kill.  
 eve - ry - bo - dy's he - roes tell eve - ry - one's lies.

P.M. -----

TAB

11 12 9 11 7 9  
 9 10 7 9 5 7  
 0 0 0 0 0 0 0 0 0 0 0 0

Pre-Chorus

B<sup>5</sup> C<sup>5</sup> D<sup>5</sup> B<sup>5</sup> C<sup>5</sup> D<sup>5</sup> B<sup>5</sup> C<sup>5</sup> D<sup>5</sup>

I wait for the signs, they tell me true. I see the

Gtrs. 2+3

TAB

4 4 4 5 7 4 4 4 5 7 4 4 4 5 7  
 4 4 4 5 7 4 4 4 5 7 4 4 4 5 7  
 2 2 2 3 5 2 2 2 3 5 2 2 2 3 5



1. B<sup>5</sup> C<sup>5</sup> D<sup>5</sup> 2. B<sup>5</sup> C<sup>5</sup> D<sup>5</sup> Chorus E<sup>5</sup>\* G<sup>5</sup>

signs, of the end time. signs, of the end. So I watch and I wait, and I

TAB: 4 4 4 5 7 | 4 4 4 5 7 | 0 0 2 3 3

C<sup>5</sup> D<sup>5</sup>\* A<sup>5</sup> C<sup>5</sup> Dsus<sup>4</sup> D

pray for an an - swer. An end to the strife in the world's mi - se - ry. But the

TAB: 5 3 2 0 0 | 2 2 0 0 2 3 | 3 2 3

E<sup>5</sup>\* G<sup>5</sup> C<sup>5</sup> D<sup>5</sup>\* A<sup>5</sup> C<sup>5</sup>

end ne - ver came and were dig - ing the graves, and we're load - ing the guns for the

TAB: 3 3 3 | 5 2 0 3 2 | 2 5 5 2 0

Dsus<sup>4</sup> D E<sup>5</sup>\* G<sup>5</sup> C<sup>5</sup> D<sup>5</sup>\*

kill. Can the end be at hand? Is the face in the sand? Fu - ture

TAB: 3 2 3 0 2 3 | 3 3 3 3 3 3 | 5 5 3 2 0 0 3 2



A<sup>5</sup> C<sup>5</sup> Dsus<sup>4</sup> D E<sup>5</sup>\* G<sup>5</sup>

mem - 'ry of our tra - ge - dy. Can the end be at hand? Is the

TAB

T	2	5	3	3	3	3	2	3	3	3	3	0	2
A	2	5	3	3	3	3	3	3	3	3	3	0	2
B	0	0	2	3	2	0	0	0	0	0	0	0	0

To Coda ⊕

C<sup>5</sup> D<sup>5</sup>\* A<sup>5</sup> C<sup>5</sup> Dsus<sup>4</sup> D

face in the sand? fu - ture mem 'ry of our tra - ge - dy.

TAB

T	5	3	2	5	3	2	3	2
A	5	2	2	5	2	2	3	2
B	3	2	0	0	3	2	0	0

Interlude

E<sup>5</sup>\* E<sup>5</sup>\* E<sup>5</sup>\* E<sup>5</sup>\*

Gtr. 1

Gtr. 3

P.M.

TAB

T	7	10	9	7	10	9	7	10	9	7	10	9	7	10	9
A	7	10	9	7	10	9	7	10	9	7	10	9	7	10	9
B	7	10	9	7	10	9	7	10	9	7	10	9	7	10	9

Gtr. 2

P.M.

TAB

T	0	3	2	0	3	2	0	3	2	0	3	2	0	3	2
A	0	3	2	0	3	2	0	3	2	0	3	2	0	3	2
B	0	3	2	0	3	2	0	3	2	0	3	2	0	3	2



E<sup>5</sup>\* E<sup>5</sup>\* C<sup>5</sup> Dsus<sup>4</sup> D

Gtr. 5

*ff* w/dist.

P.M. P.M.

TAB

TAB

TAB

Gtr. Solo

E<sup>5\*\*</sup> G<sup>5\*</sup> A<sup>5</sup> E<sup>5\*\*</sup> G<sup>5\*</sup> A<sup>5</sup>

w/dist.+ wah-wah  
full

TAB

Gtrs. 2+3

Fig. 3

P.M. . - - |

TAB



E<sup>5\*\*</sup> G<sup>5\*</sup> A<sup>5</sup> C<sup>5</sup> G<sup>5</sup> D<sup>5\*</sup>

Fig. 3 ends -----

E<sup>5\*\*</sup> G<sup>5\*</sup> A<sup>5</sup> E<sup>5\*\*</sup> G<sup>5\*</sup> A<sup>5</sup>

Gtrs. 2+3 play Fig. 3

8<sup>va</sup>

E<sup>5\*\*</sup> G<sup>5\*</sup> A<sup>5</sup> C<sup>5</sup> G<sup>5</sup> D<sup>5\*</sup>

(8)

Interlude

B<sup>5</sup> E<sup>5</sup> D<sup>5</sup> B<sup>5</sup> C<sup>5</sup> D<sup>5</sup> B<sup>5</sup> E<sup>5</sup> D<sup>5</sup>

Gtrs. 2+3



*D.S. al Coda*

B<sup>5</sup> C<sup>5</sup> D<sup>5</sup>

So I

TAB 8 7 8 9 11

*Coda*

Dsus<sup>4</sup> D

- dy. Oh

TAB 3 3 2 2 3 3 2 2 0 0 0 0 3 2

E<sup>5</sup>\* G<sup>5</sup> C<sup>5</sup> D<sup>5</sup>\* A<sup>5</sup> C<sup>5</sup>

oh, oh, oh, oh, oh, oh.

TAB 3 3 5 3 2 2 5 2 0 0 3 2 0 0 2 0

Dsus<sup>4</sup> D E<sup>5</sup>\* G<sup>5</sup>

Oh, oh, oh,

TAB 3 3 3 2 2 2 3 2 3 2 0 0 0 0 3 2 0 0 2 3 0 2

C<sup>5</sup> D<sup>5</sup>\* A<sup>5</sup> C<sup>5</sup> Dsus<sup>4</sup> D

oh, oh, oh, oh.

TAB 5 3 2 2 3 3 2 2 3 3 2 2 0 0 0 0 0 0 0 0



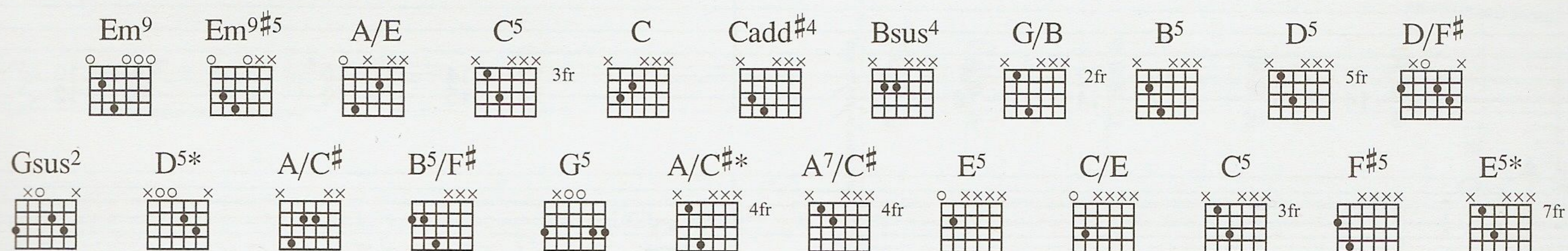
[illegible]

musical score for guitar, featuring a treble clef staff with a key signature of one sharp (F#) and a common time signature. The score includes a "rall." (rallentando) instruction. The first system shows a melodic line with eighth and sixteenth notes, followed by a double bar line and a repeat sign. The second system continues the melodic line, ending with a wavy line indicating a sustain or "let ring" effect. The third system shows a bass line with a "w/bar" (with bar) instruction. The fourth system shows a bass line with a "w/bar" instruction. The fifth system shows a bass line with a "w/bar" instruction. The sixth system shows a bass line with a "w/bar" instruction.



# ✧ AGE OF INNOCENCE ✧

Words & Music by David Murray & Stephen Harris



♩ = 62

**Gtr. 2** Em<sup>9</sup> Em<sup>9</sup>#5 A/E Em<sup>9</sup>#5

*mf* harm. clean tone

**TAB** 12

**Gtr. 1**

*mf* let ring clean tone

**TAB**

**Gtr. 3** Em<sup>9</sup> Em<sup>9</sup>#5 A/E Em<sup>9</sup>#5

*mf* w/dist.

**TAB** 9 12 8-8-10 8-10 8-10 10 12 10\8\7-7-8 8 10-8-7-8

**TAB**



Em<sup>9</sup> Em<sup>9</sup>#5 A/E Em<sup>9</sup>#5

T  
A  
B

9 12 8 10 12 10 8 10 8 10 10 12 10 8 10 8 10 8 7 7 8 (8)

T  
A  
B

0 2 2 4 2 4 0 3 3 3 4 2 0 2 0 0 4 0 4

Verse

Em<sup>9</sup> Em<sup>9</sup>#5 A/E Em<sup>9</sup>#5

T  
A  
B

0 2 2 4 2 4 0 3 3 3 4 2 0 2 0 0 4 0 4

I can't be com - pro - mis - ing in my thoughts no more,

Gtr. 1

T  
A  
B

0 2 2 4 2 4 0 3 3 3 4 2 0 2 0 0 4 0 4

Gtr. 2

harm.

T  
A  
B

12 12



Em<sup>9</sup> Em<sup>9</sup>#5 A/E Em<sup>9</sup>#5

I can't pre - vent the times my an - ger fills my heart.

Gtr. 4 doubles

TAB

0 2 2 4 2 4 3 3 4 3 4 2 0 2 0 2 0 0 4 0 4

0 0 3 3 3 4 0 4 4 4 0 3 3 3 4

harm.

TAB

12 12

Em<sup>9</sup> Em<sup>9</sup>#5 A/E Em<sup>9</sup>#5

I can't be sym - pa - this - ing with a new lost cause,

TAB

0 2 2 4 2 4 3 3 4 3 4 2 0 2 0 2 0 0 4 0 4

0 0 3 3 3 4 0 4 4 4 0 3 3 3 4

TAB

12 12



Em<sup>9</sup> Em<sup>9</sup>#5 A/E C<sup>5</sup>

I feel I've lost my pa - tience with the world and all

Gtr. 5

w/dist.  
Gtrs. 1+4 double ad lib.

TAB

0 2 2 4 2 4 0 3 3 4 3 4 0 2 0 5 5 5 5 5 5 5 5

0 0

♩ = 136

(E)

P.M. ----- P.M. ----- P.M. ----- P.M. ----- P.M. ----- P.M. -----

*ff*

TAB

5 4 5 4 7 5 5 4 5 4 5 4

2 2 3 3 4 4 3 3 2 2 3 3

0 0

Verse

And all the po - li - ti - cians  
A life of pet - ty crime gets

P.M. ----- P.M. ----- P.M. ----- P.M. ----- P.M. ----- P.M. -----

TAB

7 5 5 4 5 4 7 5 5 4

4 4 3 3 2 2 3 3 4 4 3 3

0 0



and their hol - low a pro - mis - ses, and all the lies  
pun - ished with a ho - li - day, the vic - tims'

P.M. ----- P.M. ----- P.M. ----- P.M. ----- P.M. ----- P.M. -----

TAB 5 4 5 4 7 5 5 4 5 4 5 4  
2 2 3 3 4 4 3 3 2 2 3 3  
0-0-0-0 0-0-0-0 0-0-0-0 0-0-0-0 0-0-0-0 0-0-0-0

C Cadd#4 C<sup>5</sup> Bsus<sup>4</sup> G/B B<sup>5</sup>

minds de - ceit and shame life that goes with it.  
are scarred for life most eve - ry - day.

P.M. ----- P.M. ----- P.M. ----- P.M. ----- P.M. -----

TAB 7 5 5 5 3 3 2 4 5 5 2 2 5 5 4 4 5 4  
4 4 3 3 3 3 3 3 3 3 2 2 2 2 2 2 2 2  
0-0-0-0 0-0-0-0 0-0-0-0 0-0-0-0 0-0-0-0 0-0-0-0 0-0-0-0 0-0-0-0

§ (E)

The work - ing - man pays eve - ry - thing for their mis - takes,  
As - sail - lants know just how much furth - er they can go,  
We can - not warn each - oth - er of ev - il in our midst,

P.M. ----- Fig. 1 --- P.M. ----- P.M. ----- P.M. ----- P.M. ----- P.M. -----

TAB 5 4 5 4 7 5 5 4 5 4 5 4  
2 2 3 3 4 4 3 3 2 2 3 3  
0-0-0-0 0-0-0-0 0-0-0-0 0-0-0-0 0-0-0-0 0-0-0-0

and with his life too, if there  
they know the more laws rights are soft, con -  
they have more rights than us you

P.M. ----- P.M. ----- P.M. ----- P.M. ----- P.M. ----- P.M. -----

TAB 7 5 5 4 5 4 7 5 5 5  
4 4 3 3 2 2 3 3 4 4 3 3  
0-0-0-0 0-0-0-0 0-0-0-0 0-0-0-0 0-0-0-0 0-0-0-0



C Cadd<sup>#</sup>4 C<sup>5</sup> B<sup>sus</sup>4 G/B B<sup>5</sup> D<sup>5</sup>

was to be a war.  
- vic - tion - chanc - es low.  
can - not call that just.

P.M. ---| P.M. P.M. P.M. ---| Fig. 1 ends -----|

T																																				
A	3 3 2 3 4 3 5 5												2 2 5 5 4 4 5 4												7 7 7 7 7 7 7 7											
B	3 3 3 3 3 3 3 3												2 2 2 2 2 2 2 2												5 5 5 5 5 5 5 5											

Chorus

D/F<sup>#</sup> G<sup>sus</sup>2 D<sup>5</sup>\* A/C<sup>#</sup> B<sup>5</sup>/F<sup>#</sup> G<sup>5</sup>

So we on - ly get one chance, can we

T													3 3 3 3 3 3 3 3												3 3 3 3 3 3 3 3											
A	7 7 7 7 7 7 7 7												2 2 2 2 2 2 2 2												2 2 2 2 2 2 2 2											
B	5 5 5 5 5 5 5 5												X X X X X X X X												0 0 4 4 4 4 2 2											

D/F<sup>#</sup> A<sup>5</sup> D/F<sup>#</sup> G<sup>sus</sup>2 D<sup>5</sup>\* A/C<sup>#</sup> B<sup>5</sup>/F<sup>#</sup> G<sup>5</sup>

take it? And we on - ly get one life, can't ex -

T	3 3 3 3 3 3 3 3												3 3 3 3 3 3 3 3												3 3 3 3 3 3 3 3											
A	2 2 2 2 2 2 2 2												2 2 2 2 2 2 2 2												2 2 2 2 2 2 2 2											
B	0 0 2 2 2 2 2 2												0 0 0 0 0 0 0 0												4 4 4 4 4 4 4 4											

D/F<sup>#</sup> A<sup>5</sup> D/F<sup>#</sup> G<sup>sus</sup>2 D<sup>5</sup>\* A/C<sup>#</sup> B<sup>5</sup>/F<sup>#</sup> G<sup>5</sup>

- change it. Can we hold on - to what we have, don't re -

T	3 3 3 3 3 3 3 3												3 3 3 3 3 3 3 3												3 3 3 3 3 3 3 3											
A	2 2 2 2 2 2 2 2												2 2 2 2 2 2 2 2												2 2 2 2 2 2 2 2											
B	0 0 0 0 0 0 0 0												X X X X X X X X												4 4 4 4 4 4 4 4											







Chords: C, C<sup>5</sup>, Cadd<sup>#4</sup>, C<sup>5</sup>, A/C<sup>#\*</sup>, A<sup>7</sup>/C<sup>#</sup>, A/C<sup>#\*</sup> (E)

(8)

6

6

full

full

w/bar

TAB

15 14 15 14 17 15 14 17 15 13 15 12 15 12 15 12 14 12 10 12 15 12 14 12 15 12 11 12 11 9 11 9 7

Chords: C, C<sup>5</sup>, Cadd<sup>#4</sup>, C<sup>5</sup>

8va

w/bar

6

6

6

6

TAB

9 4 10 11 10 12 10 11 10 12 10 11 10 11 10 11 10 11 10 12 12 10 12 13 12 10 12 15

Chords: A/C<sup>#\*</sup>, A<sup>7</sup>/C<sup>#</sup>, A/C<sup>#</sup> (E)

(8)

3

6

3

TAB

(15) 14 15 14 12 14 0 20 20 19 20 19 17 19 17 19 17 19 17 20 19 20 17 19 17 20 19 20 (20)

Chords: C, C<sup>5</sup>, Cadd<sup>#4</sup>, C<sup>5</sup>, A/C<sup>#\*</sup>, A<sup>7</sup>/C<sup>#</sup>, A/C<sup>#\*</sup>

TAB

12 0 10 0 8 0 0 7 0 8 0 5 0 7 0 3 0 0 5 0 0 17 17



(E)

8va

3

3

3

3

3

3

full

full

17-17-0-15

17-13-15-13-12-13-12-12-13-15

12-14-12

14-12

15

12

15-12

14

12

15-14-12-14-(14)

14

TAB

C C<sup>5</sup> Cadd<sup>#</sup>4 C<sup>5</sup> A/C<sup>#</sup>\* A<sup>7</sup>/C<sup>#</sup> A/C<sup>#</sup>\*

(8)

full

full

full

full

full

full

full

full

full

12-14

12-15-12

14

12-15-12

14

12-15-12

14

12-15-12-15

12-14-12

15

12

15-12

15

15

TAB

Interlude Chords implied by harmony  
E<sup>5</sup> C/E C<sup>5</sup> D<sup>5</sup> E<sup>5</sup>

12

10-12

13

10

12

13

12-10

12

10

11

12

10-12

TAB

Gtr. 5

9

7-8

10

12

12

8-10

8-7

7-8

7

8

5

7-8

TAB

Gtr. 4

5

7-4

5

7-4

5

4

7

9

7-4

5

7-4

TAB



1. 2.

C/E C<sup>5</sup> D<sup>5</sup> D<sup>5</sup>

TAB 1

TAB 2

# Bridge

E<sup>5</sup> F<sup>#5</sup> E<sup>5</sup> F<sup>#5</sup> E<sup>5</sup> F<sup>#5</sup>

You've can't pro - tect your - selves. — ev - en in — your own — home. — For fear of vi - gi - lan - te

Gtrs. 4+5

Gtr. 6 tacet

TAB 1

TAB 2

E<sup>5</sup> F<sup>#5</sup> D<sup>5</sup> E<sup>5</sup>\* D<sup>5</sup> E<sup>5</sup>\*

cries, the vic - tims wipe their eyes. — So now the cri - mi - nals, — they laugh right in our face, —

TAB 1

TAB 2







(8)

full full full full

15 18 15 18 (15) (18) 17 20 17 20 17 (20)

T A B

P.M. P.M. P.M. P.M.

5 4 5 4 7 5 5 4

2 2 3 3 4 4 3 3

0 0 0 0 0 0 0 0

$\text{♩} = 62$

Em<sup>9</sup> Em<sup>9</sup>#5 A/E Em<sup>9</sup>#5

Gtrs. 4+5 tacet

9 12 8 10 12 10 8 10 8 10 10 10 12 10 8 7 7 8 8 10 8 7 8

T A B

Gtr. 1

*mf* clean tone w/chorus

0 4 0 4 0 4 0 4 2 0 2 0 0 4 0 4

2 2 2 2 0 3 3 3 4 4 4 4 0 3 3 3

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

T A B

Gtr. 2

harm.

12

T A B



Em<sup>9</sup> Em<sup>9</sup><sup>#5</sup> A/E Em<sup>9</sup><sup>#5</sup>

TAB 9 12 8 10 12 10 8 10 8 10 10 12 10 8 10 8 10 8 7 7 8 8

TAB 0 2 2 2 0 4 4 0 3 3 4 3 4 2 0 2 0 0 0 4 0 4 3 3 3 4

TAB 12 12 12

Em<sup>9</sup> Em<sup>9</sup><sup>#5</sup> A/E rall. Em<sup>9</sup><sup>#5</sup> Em<sup>9</sup>

The age\_ of in - no - cence\_ is fad - ing like\_ an old\_ dream.

Gtr. 3 tacet

TAB 0 2 2 2 0 4 4 0 3 3 4 3 4 2 0 2 0 0 0 4 0 4 3 3 3 4 0 2 4 0 0

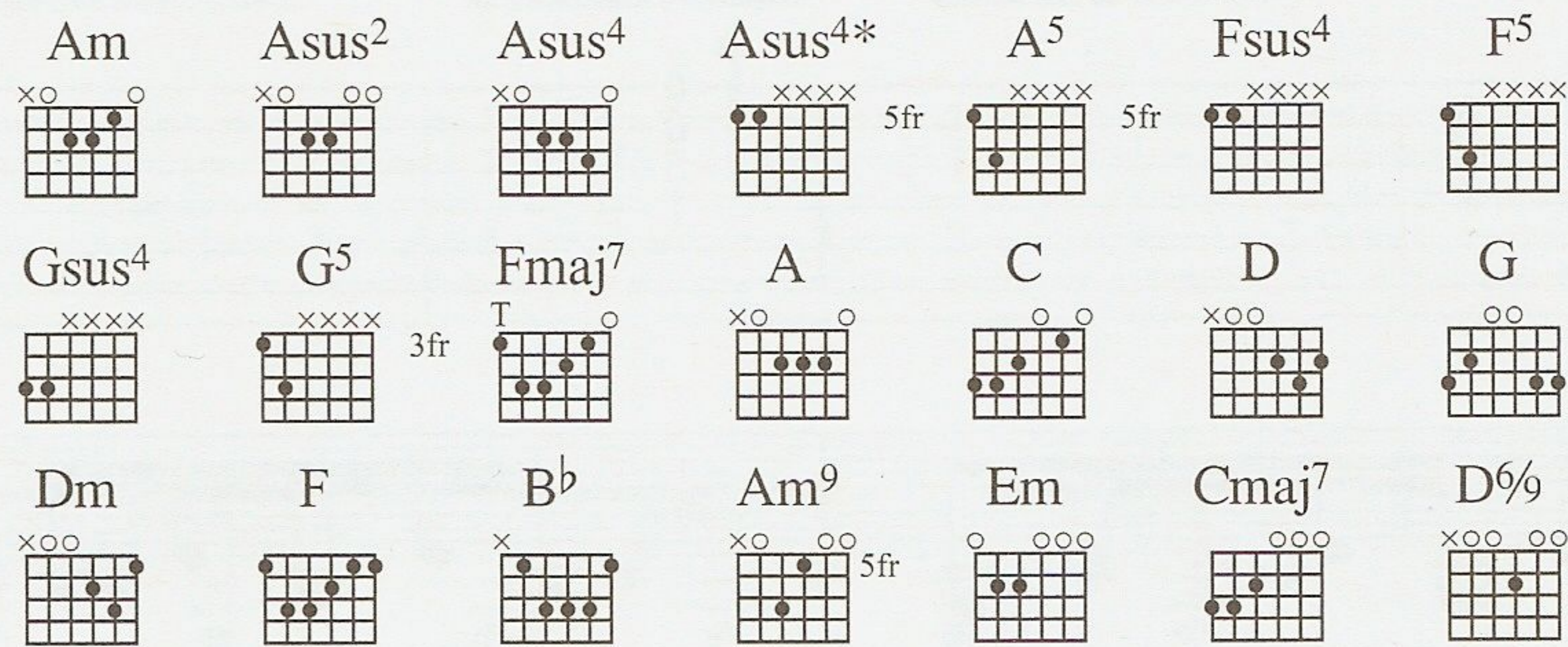
TAB 12 12



# ✧ JOURNEYMAN ✧

Words & Music by Nicko McBrain, Stephen Harris & Bruce Dickinson

**Gtr. 2**  
6 = C 3 = E<sup>b</sup>  
5 = F 2 = G  
4 = B<sup>b</sup> 1 = C



♩ = c. 60

Am Asus<sup>2</sup> Asus<sup>4</sup> Am  
Gtr. 1 (acous.)

*mf* let ring

T 1 2 1 2 0 2 0 2 3 2 3 2 1 2 1 2

A 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Am Asus<sup>2</sup> Asus<sup>4</sup> Am

T 1 2 1 2 0 2 0 2 3 2 3 2 1 2 1 2

A 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Asus<sup>4\*</sup> A<sup>5</sup> Asus<sup>4\*</sup> A<sup>5</sup> Fsus<sup>4</sup> F<sup>5</sup>

Fig. 1 -----

T 1 0 3 1 0 3

A 2 2 2 2 2 2

B 0 0 0 0 0 0

Gtr. 2 (acous.)

Fig. 2 -----

T 4 4 4 4 6 6 6 4 4 4 4 6 6 6 0 0 0 0 0 2 2 0

A 4

B 4



Gsus<sup>4</sup>                      G<sup>5</sup>                      Asus<sup>4</sup>\*                      A<sup>5</sup>

Gtr. 3 (acous.)

Fig. 1 ends -----|

*mf*  
Gtr. 1 plays Fig. 1

TAB

1 ————— 0 —————

0 0 5 7

TAB

2 — 2 — 2 — 2 — 2 — 2 — 4 — 2 — 4 — 2 —

4 — 4 — 4 — 4 — 4 — 6 — 4 — 6 — 4 — 6 — 4 —

Asus<sup>4</sup>\*                      A<sup>5</sup>                      Fsus<sup>4</sup>                      F<sup>5</sup>                      Gsus<sup>4</sup>                      G<sup>5</sup>

TAB

0 1 ————— 0 3 4 ————— 1 2 ————— 0 3 4 —————

TAB

4 — 4 — 4 — 4 — 6 — 4 — 6 — 4 — 6 — 4 — 0 — 0 — 0 — 0 — 0 — 2 — 0 — 2 — 0 — 2 — 2 — 2 — 2 — 2 — 4 — 2 — 4 — 2 —

Fig. 2 ends -----|

Gtr. 3    Asus<sup>4</sup>\*                      A<sup>5</sup>                      Asus<sup>4</sup>\*                      A<sup>5</sup>                      Fsus<sup>4</sup>                      F<sup>5</sup>                      Gsus<sup>4</sup>                      G<sup>5</sup>

Fig. 3 -----|

Gtr. 2 plays Fig. 2

TAB

0 1 ————— 0 ————— 3 1 ————— 0 ————— 0 1 ————— 0 —————

2 2 ————— 0 ————— 4 2 ————— 2 ————— 5 3 ————— 4 ————— 1 3 ————— 4 —————

5 5 ————— 4 ————— 2 ————— 2 —————



**Fmaj<sup>7</sup>** **A**

Gtr. 3

Gtr. 1

Fig. 4 ---

TAB

Gtr. 2

Fig. 5 ---

TAB

1. 2.

From the

Fig. 4 ends -----

Fig. 5 ends -----

TAB

**Verse** **Fmaj<sup>7</sup>** **A**

red sky of the east, to all the sun set in the  
mem - 'ry still re - mains, past years not so

Gtr. 1 plays Fig. 4  
Gtr. 2 plays Fig. 5

Gtr. 3

Use Thumb on 6

TAB















## Dm

[illegible]

F C B<sup>b</sup> C

say what I want, and no - one can take it a - way I

TAB

1 1 1 1 1 1 1 1 1 1 0 0 0 0 0 0 0 0 1 1 1 1 1 0 0 0 0 0  
1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 3 3 3 3 3 1 1 1 1 1  
2 2 2 2 2 2 2 2 2 2 0 0 0 0 0 0 0 0 3 3 3 3 3 0 0 0 0 0  
3 3 3 3 3 3 3 3 3 3 2 2 2 2 2 2 2 2 3 3 3 3 3 2 2 2 2 2  
3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 1 1 1 1 1 3 3 3 3 3  
1 1 1 1 1 1 1 1 1 1 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

[illegible]







Fmaj<sup>7</sup>

0 0 0 0 0 0 0 0 0 0 0 0 0 0

1 1 1 1 1 1 1 1 1 1 1 1 1 1

2 2 2 2 2 2 2 2 2 2 2 2 2 2

3 3 3 3 3 3 3 3 3 3 3 3 3 3

1 1 1 1 1 1 1 1 1 1 1 1 1 1

A

*D.S. al Coda*

But the

0 0 0 0 0 0 0 0 0 0 0 0 0 0

2 2 2 2 2 2 2 2 2 2 2 2 2 2

2 2 2 2 2 2 2 2 2 2 2 2 2 2

0 0 0 0 0 0 0 0 0 0 0 0 0 0

⊕ *Coda*

*slower*  
Asus<sup>4</sup>\*

A<sup>5</sup>

Asus<sup>4</sup>\*

A<sup>5</sup>

Fsus<sup>4</sup>

F<sup>5</sup>

Gtr. 2

Gtrs. 1+3 tacet

4 4 6 6 6 4 4 4 4 6 6 6 0 0 0 0 2 2 0

Gsus<sup>4</sup>

G<sup>5</sup>

Am<sup>9</sup>

Gtr. 3

Gtr. 1 plays Fig. 1

2 2 2 2 4 2 2 4 4 6 6 6 4 4 4 6 6 6 4 4 4 6 6 6



Fsus<sup>4</sup> F<sup>5</sup> Gsus<sup>4</sup> G<sup>5</sup> Am<sup>9</sup>

TAB: 0 0 0 0 0 0 2 0 2 0 2 2 2 2 4 2 4 2

Asus<sup>4</sup>\* A<sup>5</sup> Asus<sup>4</sup>\* A<sup>5</sup>

Gtr. 3 Gtr. 2 plays Fig. 3

TAB: 0 1 2 0 1 2 0 0 0 0 0 0 3 3 4 0 1 2 0 0 1 2

TAB: 4 4 4 4 6 4 6 4 6 4 4 4 4 6 4 6 4 6

Fsus<sup>4</sup> F<sup>5</sup> Gsus<sup>4</sup> G<sup>5</sup> Gsus<sup>4</sup> G<sup>5</sup>

1, 2. 3.

TAB: 0 5 5 0 5 5 0 3 4 0 3 4 0 1 2 0 1 1 3 3 2 0 1 1 3 3 2 0 1 1 3 3 2 0

TAB: 0 0 0 0 2 0 2 0 2 2 2 2 4 2 4 2 2 2 2 2 2 4 4 2 2 2 2 2 4 4 2







## slower

ASUS®

A5

Asus<sup>4\*</sup>

A5

Asus<sup>4\*</sup> A<sup>5</sup> Asus<sup>4\*</sup> A<sup>5</sup>

Gtr. 1 plays Fig. 1

TAB

1 1 1 1  
3 3 3 3  
2 2 2 2  
0 0 0 0  
0 0 0 0

Gtr. 2

TAB

4 4 6 6 6  
4 4 4 4 4 4 4 4 6 6 6  
4 4 4 4 4 4 4 4 4 4 4

Gr. 2

4 6 8

Fsus<sup>4</sup>      F<sup>5</sup>      Gsus<sup>4</sup>      G<sup>5</sup>      Asus<sup>4</sup>\*      A<sup>5</sup>

Gtr. 3

TAB

TAB

F5

Gsus<sup>4</sup>

G5

ASUS<sup>4\*</sup>

A5

Gtr. 3

[illegible]

A5

Fsus<sup>4</sup>

F5

rall.  
Gsus<sup>4</sup>

G5

Am<sup>9</sup>

rall.



# Guitar Tablature...

- ▶ The guitarist's alternative to conventional music.
- ▶ Opens up the world of printed music to all guitarists, beginner or professional.
- ▶ Reading is easy... the lines show the actual guitar strings.

new front - ier, -

--- P.M. --- P.M. ---

TAB 0 10 12-0 10 12-0 7

▶ Beneath standard notation you get easy-to-use tablature. The lines are the strings, the numbers are the frets. See inside for tab guide.

GUITAR  
TAB  
EDITION



WILDEST DREAMS ✧ RAINMAKER ✧ NO MORE LIES  
MONTSÉGUR ✧ DANCE OF DEATH ✧ GATES OF TOMORROW  
NEW FRONTIER ✧ PASCHENDALE ✧ FACE IN THE SAND  
AGE OF INNOCENCE ✧ JOURNEYMAN



WISE PUBLICATIONS  
part of The Music Sales Group  
AM979066  
www.musicsales.com

ISBN 1-84449-329-6

9 781844 493296